McCullough Celebration

Caleb Barber reviews last weekend's dance concert.

Page 10

Shoo the moo 'cause Buff's the stuff

Local restauranteur raises buffalo as an 'alternative to dairying.'

Page 7

***Lilith:* A Magazine**

Freshman Erica Olsen brings women's issues to print in an upcoming biannual journal

Page 3

The Middlebury Campus

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The View from Below

Little Brothers/Sisters wheeling down the lawn at Breadloaf during a picnic last Saturday. *photo by Erik Lundberg*

Honorary degree recipients decided

degrees to be awarded to leaders in fields of education, religion, journalism, and sports

By Tom Urban

Every year at commencement, Middlebury honors a small number of individuals for outstanding achievements in a wide variety of fields. This year will be no exception. Middlebury will award six honorary degrees to leaders in the fields of education, religion, journalism, and sports.

The honorary degrees this year are of three types, Doctor of Letters, Doctor of Laws, and Doctor of Humane Letters. This year's recipients of the Doctor of Letters include David K. Shipler and Ruth J. Colvin. David K. Shipler is a Pulitzer Prize winning author and chief diplomatic correspondent for the New York Times. Father of Jonathan Shipler '88, he will also be this year's commencement speaker. Ruth J. Colvin is the founder and guiding light for the Literary Volunteers of America, Inc.

The Doctor of Laws degree this year will be given to John H. MacArthur and Maurice Greenburg. John H. MacArthur is the dean of the faculty at Harvard University Graduate School of Business and the George Fisher Baker Professor of Business Administration. Maurice Greenburg is the president of the American International Group based in New York City.

The Doctor of Humane Letters will go to Victor Emanual Reichart and Patty Sheehan. Victor Reichart is the Rabbi-in-Residence at the Ripton Methodist Church, a religious scholar, a poet, and a leader of the Cincinnati Jewish community for more than half a century. Patty Sheehan is one of this country's leading women golfers who has distinguished herself through her efforts on behalf of young people. Sheehan was also Sports Illustrated "Woman of the Year."

Literary Studies curriculum raises polemical canonicity issues

By Sharon Harper

The Literary Studies Program may experience a few growing pains as it slides into its 10th birthday amidst academia's current polemical leitmotif: canonicity. Hoisted into the forefront of curricular discussion by publication of Allan Bloom's *The Closing of the American Mind: How Higher Education Has Failed Democracy and Impoverished the Soul's of Today's Students*, standards used to determine canons are being scrutinized, supported or disputed at universities and colleges nationwide.

The frame of Literary Studies Program is a list of 31 authors, three from each foreign language and humanities department participating in the Program (with the exception of the English department, for which there are four authors). Professor Stephen Donadio, who has directed the Program for eight years and will return next fall from leave as the Program's director, characterizes the works on the list as "works of great historical importance, of monumental character." The authors, he said, should be indispensible to the understanding of literature and they are authors who are included within courses at Middlebury College.

The number of works included on the list by each author varies according to each department's suggestion. Background reading for the list includes Plato, Aristotle, Marx, Freud, and sections of the Old and New Testaments of the Bible.

That a female author should be included on the list (none currently are) is an issue literary studies majors want addressed. All seven of the graduating literary studies majors are women. Senior Katherine Longstreth said, "Women have written works that have changed literature. We need women on the list to reflect this change."

"It's the philosophy [behind the list] that needs to be changed," she continued. "We don't need a token woman and a token black."

Revisions of the list thus far have been made because authors taught within departments change. For instance, Frederico Garcia Lorca was dropped from the list in favor of another Spanish author because the Spanish department was no longer offering the course in which Lorca was taught.

Adding a new area of study to the list, however, has never been done. When such revisions are suggested, objections to altering the size of the list arise (Donadio and students majoring in the Program contend the list is large enough) and difficulties in defining a legitimate canon occur.

Middlebury's curriculum has changed significantly in the past few years. A Japanese department was added and enough courses in women's literature have been added to departments to make Women's Studies a recognized concentration.

Isabelle Bleecker, a senior literary studies major, specialized in Japanese literature and feels its inclusion on the list is necessary. Japanese literature is being discovered academically as an important area of study, she explained. Donadio projected that "with the inclusion of Japanese in the curriculum, we're just about at the point Japanese will enter the Literary Studies Program."

Bleecker stressed that one of the most important writers in Japanese literature is a woman and she would like to see Lady Murasaki Shikibu's *The Tale of Genji* on the Literary Studies list.

American Literature Assistant Professor Joanne Jacob-

(continued on page 2)

21 committee proposes future party policies

By Matthew Reed

Parties as most students know them will change noticeably by next Spring. At that time, 65% of the student body will not be old enough to drink alcohol. As a result, social drinking for the majority of Middlebury students will become non-existent. The Committee on 21, in its attempts to decide how Middlebury will cope with this change, has met five times this year and this week Karl Lindholm presented the Committee's findings to the Community Council.

According to the recommendations of the Committee, the College will implement a three pronged attack in order to get students to abide by Vermont's new drinking age. First training sessions and educational programs will be offered to all interested students, faculty, and staff regarding alcohol abuse. Through increased awareness of alcohol and its abuse, the Committee hopes to bring about what Lindholm called "a ripple effect," in which people who have been trained to recognize alcoholism in others get help from their peers who would not otherwise realize that they have a problem.

Second, movies, concerts, plays, and other events during which drinking does not occur will be scheduled so that they coincide with fraternity parties at which alcohol is served. In the past, students have attended these alternatives to drinking but then afterward, headed down to the various fraternities to get drunk. By holding non-alcoholic events later in the evening, the Committee hopes to create competition for the overwhelming allure of the fraternities.

Included in this aim to provide a good party atmosphere without alcohol, is the plan to erect a Student Center in McCullough. Also, the lounge area in Cook will be given back to student use once the computers that presently reside there are returned to Voter. More important, however, is the proposal Lindholm made to contract popular student bands, such as The Choice, to play at non-alcoholic events. Still, an underlying problem exists in all of these plans: money. Providing entertainment and food for such alternative events is very expensive, and it is feared that students will have to bear the increased costs.

The third and last aspect of dealing with the drinking problem is an increase in campus security and in the punishments for drinking illegally. Presently, campus security is overworked and understaffed. During the Community Council meeting, one student complained that she had to wait over an hour for security to break-up a loud party at which drinking was taking place. The fine for an illegal keg is $25 and those found accountable for one must meet with the deans. Dean of Students Erica Wonnacott mentioned during the meeting that she is dealing with an entire hall of students

(continued on page 3)

Women's varsity sports captains draft letter concerning imbalance in men's and women's athletics

By T.S. So

The senior captains of women's varsity sports have gotten together to draft a letter of grievance to Tom Lawson, director of Athletics, airing their "concerns" over the "imbalance" between the men's and women's athletic programs. The letter was supposed to be delivered yesterday.

The women captains are complaining that:

- There are only 4 female varsity coaches as opposed to 10 male coaches for 23 varsity sports. In order to reach that level, the women athletes had to fight for the hiring of Mary Ellen Claffey as swim coach when the department wanted to appoint a man to that position.
- The Athletics Department hires coaches for major men's sports and then assigns them to coach certain women's sports regardless of their expertise in those sports. Bill Beaney was hired to coach men's hockey and was later asked to coach women's soccer as well. "Coach Beaney is a wonderful hockey coach," said Megan Kemp, lacrosse co-captain, "but he is just not the best soccer coach we can get." Men's teams also experience these coaching assignments, but they are more prevalent among women's teams.
- Men's teams get priority in scheduling. The women's lacrosse team did not have a single Saturday home game this year.
- Men's teams enjoy better conditions while on the road. Whereas the football team was allowed to spend the night when it played at Hamilton College, the women's lacrosse team had to get up at 6 a.m. when they played at Hamilton, and then travel back to Middlebury, not arriving until midnight.
- Women's teams change coaches more often. Over the past 4 years, the women's soccer team has had 3 different coaches.
- The football team has 2

(continued on page 3)

Flashing fashion: BSU's 'Haute Couleur' attracts Middlebury's couture conscious

By Cristina Clapp

Well, there's just no contention. The Black Student Union certainly has the components of festivity honed to a fine science. This year's BSU Fashion Show, an assured success, was one glowing triumph.

Co-hosted by affable baritone Howard Fauntroy and sequined-elegant Yolande Smallwood, the spectacle lured a sold-out throng of the fashion-starved and textile-minded. Attire was formal, tickets were comprehensive (for pre- and post frolicks) and the fun simply refused to desist.

John Curley, 12" remixer extraordinaire, attended the turntables, dextrous waiters and waitresses tended the *table*-tables, and models tended to their most potable attire. Illustrious purveyors of fashion (the likes of Benetton, Boston Traders, Leather Express, Peter Z's and Peter Hawkes) procured cottons, leathers and twills for the evening. Hair was designed and executed by the oft-heralded Salon de Vie. Chocolate-dipped strawberries and Brie were miraculously procured by Food Services.

"Everyone truly outdid themselves," one freshman marveled, hastening to usurp a wedge of the aforementioned Brie. "There's cheese to be spread and fun to be had."

Upper Proctor had been transformed by tablecloths, candles and clearly ambitious lighting. Models were dandified virtually beyond recognition. "Who is that wondrous babe?" the girl beside me murmured deliriously. Jarred into recognition, she bolted upright, very nearly hurtling a wedge of Brie into her lap. "Good God, that's Steve Becker!" (Said wondrous babe could not be reached for comment on the incident.) Ridiculously alluring Thabi Letsunyane all but incited a riot with fluid pivots and turns. "She has a hydraulic transmission," a junior to my left speculated, visibly awed. That's all there is to it."

Thabi Letsunyane angles into a pose. *photo by Erik Lundberg*

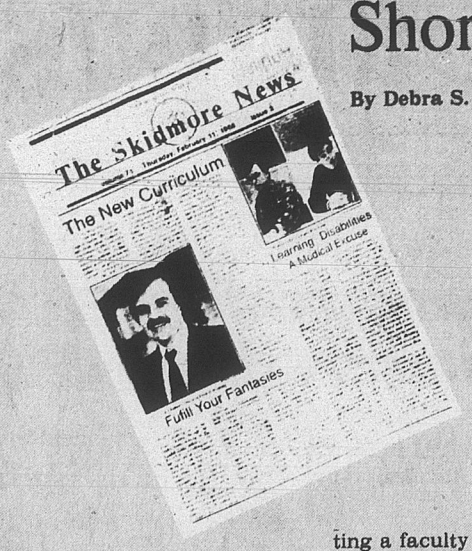
Frivolities aside, the BSU's motives are superlative. Models and boutiques volunteered their pivots and ensembles, respectively. Profits assimilated from the affair are invested in the South African Scholarship Fund. "I'd most certainly rather."

(continued on page 4)

NEWS

College Shorts

By Debra S. McConnell



Minorities Take Over House at Williams

A group of about 50 students who call themselves the Coalition Against Racist Education have occupied an administration building at Williams College, according to an article in *The Boston Globe*. The protestors are demanding more minority faculty, staff, and students and a curriculum that addresses minority concerns.

College spokesman, Jim Kalessan told the *Globe* that a two-hour negotiating session was constructive, but an agreement has not yet been reached between the students and the administration.

There have been prank phone calls to the students in the building and a rock was thrown at the building, cracking a window, according to a protestor. Some white students have been bringing food to the protesting students.

One black Williams alumnus told the globe that a denial that racism exists at Williams was "a very big factor" in the building takeover.

Colby Board Rejects Faculty's CIA Ban

Colby College now requires all companies and government agencies that want to recruit on campus to hold discussions with students. The Board of Trustees approved this policy after rejecting a faculty request to ban recruiting by the Central Intelligence Agency on campus.

The decision came after a forum in which proponents and opponents of C.I.A. recruiting presented their views. Trustees discussed the issue with students, faculty members, and administrators.

Last fall, faculty voted 49 to 22 to propose a ban on C.I.A. recruiting, while Colby's Student's Association's governing board voted against the ban.

Arrests at University of Colorado

Eighteen University of Colorado students were arrested while trying to construct a shantytown protesting the school's investments in companies doing business in South Africa.

Protesters were arrested when they refused to vacate two shanties that were built without permission.

No injuries were reported, but a university police sergeant told *The Chronicle of Higher Education* that "pain compliance" was used to move the protestors. He said that police "apply pain until they do what we tell them."

Last month, the university's Board of Regents voted against divesting South Africa-related stocks, despite earlier protests. The university now has $342,500 invested in companies doing business there.

(continued on page 5)

Vermont News

Border Patrol Siezes Illegal Aliens

By Sara Higgins

Border Patrol agents apprehended 133 illegal aliens in the Swanton sector during March, authorities told the *Free Press* last week. The Swanton sector covers 261 miles along the Canadian border including areas of New Hampshire, New York State and Vermont.

The aliens came from at least 16 different countries, including Jamaica, Ireland, El Salvador, Bangladesh, Poland, Chile, and Nigeria. Agents reported that among those seized, 44 were planning to seek employment, 20 had been stopped before, and 50 had criminal records.

911 System to be Revised

With the current communications system in Burlington's police department, a 911 caller in need of fire department assistance must first be questioned by a dispatcher at the Burlington Police Department to determine the nature of the emergency before he or she can be transferred to a fire department dispatcher who will question him again.

Both Police Chief Kevin Scully and Fire Chief John Dionne agree the system could be more efficient and less demanding. Dionne told the *Burlington Free Press* that he and Scully "percieve that to be a frustration."

The problem of emergency dispatching has been discussed in both departments for at least six years and negotiations seem to be finally at an end. Scully commented that "the bottom line goal is central communications for emergency services." The solution will be a new communications system which will link the two departments and permit the police department to send fire trucks and ambulances directly. Both departments will also be connected by telephone.

The new system should be in operation by the first of August with the help of Communication Consulting, Inc. The estimated cost of the venture in $50,000. Dionne believes that "the [new] system is going to serve the general public much better."

ACLU Director Steps Down

Scott Skinner, the executive director of the Vermont chapter of the American Civil Liberties Union, announced last week that he will retire from his position in June. The 45 year-old Middlesex man has held the directorship for the past five years.

During Skinner's watch at the helm, the ACLU took several cases which have incurred widespread criticism.

A particularly unpopular case was the defense of Northeast Kingdom Community Church, a Christian sect, whose members allegedly beat their children for punishment. Another case which was criticized was the defence of a lawyer who objected to a Latin cross displayed as part of a Christmas decoration on the lawn of the courthouse where he worked.

Skinner is uncertain what his future plans will be.

'Issues of Prejudice'

Student play examines racism on campus

By Gretchen Eisele

"If we've made ten steps forward during the past 18 years, we've jumped back six." Such are the words of Middlebury graduate and present admissions officer in charge of minority recruitment, Jimmy Williams. He speaks about the progression of the acceptance of prejudice at Middlebury and elsewhere.

A member of the black community himself, Williams conveyed one of the many messages expressed during a panel discussion Tuesday evening on "Issues of Prejudice," a series currently being presented by the Middlebury College Human Relations Committee and the Theater/Dance/Film Department. The segment this week consisted of the performance of a student written play followed by a panel discussion.

The play addressed issues of prejudice on campus, in particular the racism encountered by black students. It was a series of scenes portraying typical situations which occur at Middlebury involving the interaction between white and black students.

Great credit must be given to the author of the play, Pam Freeman, for her creation of perfectly life-like situations for the subject of her play. The scenes are a combination of fact and fiction, a mixture of incidents that actually took place with others which very likely could have occured.

This play portrays the often surpressed emotions of many of the black students on campus. In the first scene, Randy, the main character, expresses his discontent and his desire to leave. He cites numerous incidents which have occurred in which he has suffered due to insulting remarks or assumptions about his race. He explains, for example, that he recently heard "nigger go home" shouted at him from a pick-up truck. He wishes to leave school, for he finds himself becoming so preoccupied with hearing racial comments that he can no longer concentrate.

This play really hits home on the many complexities of the racial issue which we are facing at Middlebury. It was written in reaction to events which have taken place during the past academic year.

In one of the scenes, Heidi, a white student, is asked by a fraternity member with a reputation for making racial slurs, who happens to be her ex-boyfriend, to attend a function "down at the house" for community friends and their little sisters/brothers. Heidi accepts the invitation, and then suggests that he invite her friends, Lance and Michelle, both black students who also have little sisters/brothers, to participate in the activities as well. To this, Paul, the ex-boyfriend replies, "I didn't know there were any black families in town."

The problems of communication between black and white students are confronted in this play. It paints a clear picture of the misconceptions and assumptions of white students about black students, even over minor issues such as the widely held belief that all black people can break-dance. Black students and other minorities tend to be stigmatized, placed into narrow categories which define what they can or cannot do. The message is that the majority of students here should take time to think about whether or not they are guilty of making these typical, narrow-minded assumptions.

When asked whether he would pick a white kid with both his parents alive over a black child with only one parent to have as a little brother, Paul admitted that he would pick the white student, "Only because I could relate to him better." If he had the black child, he says, "I wouldn't know what to do with him."

The scenes of the play deal directly with incidents in which a white student will say something which they don't necessarily mean in a bad way, but which unfortunately cannot really be taken any other way by the black students. It portrays the relative ignorance of most white students about black issues. Paul proudly and ironically states, "I know plenty of facts about black people. We spent a whole week in history on the civil rights movement." It is a successful attempt to expose the often accidental insensitivity displayed by students on issues of prejudice.

The majority of students here should take time to think about whether or not they are guilty of making typical, narrow-minded assumptions.

The panel discussion following was led by Jimmy Williams, Pam Freeman, the president of the Black Students Union, as well as the author of the play, and Karan Capoor, an Indian student in the class of '90. While focusing initially on the subject of the play, the discussion gradually encompassed a variety of issues which Middlebury is facing right now.

This very lively and interesting discussion centered around the progression of acceptance, and the ways in which this process could be

(continued on page 4)

Room Draw Relatively smooth

By Jodi Mitchell

Another year of room draw has come and gone without any major difficulties. According to Administrative Assistant Housing Heather Gaudreau, room draw went relatively smoothly with only the minor problems of groups not showing up at block draw to choose their block and the addition of people to the list for the Chateau draw after deadline.

Gaudreau is responsible for updating the room lists and for the major effort of publicizing the dates of room draw and the deadlines for quiet draw, block draw, and language dorm draw. She said that she spent a lot of time organizing, and that "everything went well until freshman draw."

The panic prevalent at freshman draw was typical, as many students were worried that they would not have a roommate or would not get a room. Gaudreau said, "We forget that freshmen need to know *everything* about room draw." Future efforts will be made to revise the letter sent out to freshmen, making the specifics of the procedure more clear and make the situation less stressful and more controllable.

Although there are presently many freshmen without a room for next fall, Gaudreau doesn't expect a housing crunch. One and a half hours into freshman draw, Gaudreau told everyone with a number over 350 to go home. Some people remained and were able to get rooms, and Gaudreau said there are still rooms remaining. Freshmen will be placed in rooms during July and

(continued on page 3)

Debating literary studies list revisions

(continued from page 1)

son speaks to the problem of creating a list of "great works" in general. She sees Bloom's promotion of a "very rigid canon" indicative of the problemic premise that what is great has already been written, pointing to the irony of Bloom's title *The Closing of the American Mind.*

She says, "The question is not how can we get a male off a list and women and minorities on. The question is recognizing what's behind our standards [of greatness or importance] and raising awareness that standards are political, not transcendent and ahistorical."

Martha Nussbaum, in an article printed in The New York Review (Nov. 5, 1987) which attacks Bloom's credibility as a disciple of ancient Greek philosophers, objects to the "elitist" canon Bloom wants to see taught. She says, "But the real problem with Bloom's advice on curriculum is the problem of the book as a whole: that it is not informed by concern for diverse needs of diverse groups of American students."

Critics such as Nussbaum, who currently teaches philosophy at Brown University, are not attacking the concept of a core curriculum compromised of great works per se. Rather, they attack the standards by which great works are determined and made canonical outside of a historical context.

These theoretical arguments are causing significant practical changes on some campuses. Stanford University recently altered its core curriculum for freshman, one that previously was compromised of works by Western, white, male authors, to include texts by Eastern and minority authors.

Though literary studies majors want their list revised, they don't want it abolished. Most agree with Longstreth's statement that the list provides an "excellent base of white male literature" and that the major teaches one how to analyze literature competently.

In trying to diversify the list, keeping it to a size that can be mastered in four years (over 70 works are included on the list) becomes a problem, as do decisions concerning which authors could conceivably be sacrificed for an added author. Donadio and students alike shied away from recommending eliminations of a specific author from the list.

There are also political problems involved in reducing the number of works by a single author on the list which are aggravated by the non-departmental status of literary studies. The director of literary studies has to approach the department in which he wishes to make a change and ask the specialist in that area to approve such a change.

When you define heroism in terms defined by the male novel, you're saying women can't be great

Bleecker sees the Program's inablility to be autonomous as one of its central problems.

"Literary studies needs a chairman, not a director. It needs to have its own professor," she said, before it can affect change.

Responsibility for the list becomes important in a discussion concerning standards for canonization. At least nine individuals with their own standards for measuring "greatness" compiled the Literary Studies canon. In commenting on such lists in general, Jacobson summed up the concerns of many critical of the literary studies list: "In the end, you don't want to encourage the assumption that when you think of what's great, women are marginal."

Many works are put on the list are there because they are archetypal texts in a certain respect. A reason why works by women are often excluded according to this standard is because these prototypes don't speak to women's concerns.

Jacobson suggested one way to avoid excluding women from the list entirely would be to include feminist criticism as part of the secondary readings.

Donadio believes additions to the secondary list end up arbitrary because there are many types of criticism for which one could lobby.

Discussion concerning canonization is so contraversial partly because everyone has slightly different expectations from the literary studies list. Senior literary studies major Andrea Dustin commented, "While I'm sure the creators of the Program had a clear idea of what the goals were [in creating the list], I think the goals need to be articulated and probably redefined."

Declassified Data: Elizabeth Kelly

Some insights into Elizabeth B. Kelly as provided by herself

Name: Elizabeth B. Kelly
Position: Hostess Hadley House
Height: 5'
Weight: too much
Shoe Size: eight and a half
Eyesight Fair
Allergies: None
Favorite food: Shrimp
First choice dinner: Swordfish
Nighttime snacks: 0
Sweet Tooth Yes
Favorite drink: Ice tea
Favorie magazine: *Smithsonian*
Favorite books: Biography
Favorite television show: Sports
Favorite movie: *Around the World in 80 Days*
Favorite actor/actress: Katherine Hepburn
Favorite games: Bridge
Favorite musical instruments: piano
Favorite performers: Rudolph Serkin
Favorite time of day: evening

photo by Beth Lasell

Favorite vacation spot: Vermont
Favorite cities: New Orleans, San Francisco, Sarasota, Fla.
Hobbies: Needlepoint
Kind of car driven: Chrysler
Favorite sport: Any and all sports
Pajamas: Who cares?
Favorite color: Blue
Favorite Presidents: FDR, JFK, Hoover
Why you do what you do: I like people, homemaking, and Middlebury College

$17,000: Where does all the money go?

SGA discusses comprehensive fee increase

By Ann Dahlquist

The comprehensive fee for the upcoming year was discussed at last week's Student Government meeting, causing much debate. Margie Lynch, chairman of the Comprehensive Fee Subcommittee, gave an in-depth presentation outlining the reasons for such a substantial rise in the tuition costs. Middlebury college's comprehensive fee in 1988/1989 comes to an overwhelming $17,000, a $1,500 increase from 1987/1988. This is about a ten percent increase in cost.

Lynch stated that this fee is actually not outrageous, as it is comparable to most of the colleges with which Middlebury compares itself. She added that "although – the sum – is a disturbing factor, it is not unusual." One of the reasons for the large increases in the past few years is the negligence of the seventies, when expenses such as faculty salaries and the upkeep of grounds were given little attention.

To a certain extent, the fee is in accordance with what parents are willing to pay.

Lynch went on to mention that in reality, it will cost the college about $22,000 next year to educate a student, meaning that we are only being charged for 70-75% of the actual tuition. The revenues from the comprehensive fee account for about one-third of the total revenues the college receives. The rest comes from other sources, such as alumni donations and interest from the endowment, which currently stands at about $190 million. The college is only allowed to spend a certain percentage of this endowment per year in order not to decrease its purchasing power.

To a certain extent, the fee is in accordance with what parents are willing to pay, said Bruce Peterson, Provost and Vice President for Academic Affairs. SGA Chairman David VanLuven noted that at some other schools, notably Swarthmore, applications have actually increased as tuitions have gone up.

To help ease the burden, the College now offers a variety of payment options as well as to aid parents and students in meeting the costs of a college education.

In the past, students have been required to submit about $900-$1,000 towards their tuition. This amount will be raised next year to 70 percent of their earnings after taxes. Bob Donaghey, Director of Financial Aid, pointed out that the grant awards have remained steady, and added that there are many large grants available. He told Lynch he is "excited about the direction the college is taking."

Whether or not there was an end to the increase was one of the questions raised by students. Mr. Peterson spoke with Lynch about this concern, and said that the increase "will have to slow down," possibly in the foreseeable future. The effect of inflation must be considered when discussing this possibility, and it was mentioned that attending college "has always been a struggle, will remain one, and involves [several] sacrifices." Overall, both Peterson and Donaghey feel that the money students put into an education is a good investment. "We're getting a lot for our money," Lynch agreed.

Where does all the extra money go? Many dorms are undergoing renovations, Middlebury has an extensive computer system, and a new student center and arts complex is in the works. In addition, the golf course and the Snow Bowl must be kept up. Career Counseling and Placement and the Health Service, two benefits we enjoy, also cost money to maintain. Middlebury prides itself on a low student-faculty ratio, and cuts in any of these areas would deprive the college of special facilities which attract students.

Lynch was not entirely sure if there was a connection between the set comprehensive fee and the established budget and could not say how much of an effect the increase would actually have on the budget. The issue sparked heated discussion among those present, and David VanLuven, SGA president, felt student input should be taken into consideration. He expressed the opinions of almost all when he said, "Students need to make a statement because we're the ones who are paying."

Feminist journal to be formed

By Antonia deVegh

In an effort to combat sexist stereotypes and to heighten awareness of feminism on campus, Erica Olsen '91 has created *Lilith*, a feminist magazine. Publication is scheduled to begin next fall and will be on a biannual basis. A budget for the fledgling publication is pending on approval from Student Activities. An initial budget of $50.00 is expected to be granted when the project takes shape and participation and interest in it mounts.

The title of the magazine comes from the figure Lilith in Jewish folklore who was Adam's first and equal mate. It is believed Lilith's frustration with Adam's refusal to recognize her equally caused her to leave the Garden of Eden. Since then her name has been associated in myths with demonic, destructive spirits. Olsen chose to name the magazine after that figure because she saw the link between the embodiment of the angry, dissatisfied voice of women denied their rights and the problem the publication hopes to address.

Olsen believes students at the College, particularly women, "feel pressure to conform to stereotypical images that conflict with who they really are." After constant requests to explain what is meant by feminism, she asserts the magazine will serve to define the term and "remind the community in general of the significance and the accomplishments of the feminist movement that have been largely forgotten."

A magazine format was selected over distribution as a newspaper because, according to Olsen, the form has a more "permanent feel to it." It also allows news articles on women's issues to be included with poetry and artwork in a cohesive manner.

Olsen identified the inspirational influence of her older sister who majored in Women's Studies at Princeton University and her experiences at the College as the decisive factors which led her to believe the project was a necessary endeavor.

Lilith founder Erica Olsen *photo by Tina Manville*

College liquor license reissued, town selectmen question purpose

By Juliet Dulles

The town of Middlebury's Board of Selectmen recently discussed and reissued the College's liquor license. The Board also considered the College's catering license at its April 21 meeting and in the process, concerns were expressed about town children getting into fraternity parties and being able to drink there.

The College receives a liquor license from the Board so that they can serve alcohol at College functions. Liquor licenses are usually assigned to one building or place but the College recieves a blanket catering license which allows it to move parties to different locations without applying to the Board for a new liquor license for each function.

Peter Lebenbaum, one of the two new selectmen, wanted to find out "who is responsible for policing the functions." He was unsure if the College's catering license designates fraternity parties as College functions and therefore subjects them to College supervision.

If the College does not police fraternity functions, Lebenbaum said, the fraternities might have to "apply as a catered event" to the Board.

Lebenbaum works for the Addison County Counseling Service and has had contact with high school students who have gotten into fraternity parties.

He was quick to stress that he is a new member on the Board and that he wants clarification on the issue of the catering license. He admitted that the discussion during the meeting might be "a function of being a new selectman and not understanding [the issue]."

'We need not assume that the college is a den of iniquity, but we need to be vigilant.'

Because the catering license did not need to be renewed at the meeting, the Board decided to wait to talk to someone from the food service department to find out what the College does with its license.

"There is some concern about the fraternities and some want to think of a way to get at it," Town Manager Betty Wheeler said. "I'm afraid they're getting at the wrong people [through] catering. I don't think that they can do it through the license."

It seems as though the two new selectmen are taking different views toward the issue of fraternity parties and their need for supervision. John Mayer, the other new selectman and a Middlebury graduate, is not as concerned about the fraternity functions becoming a bad influence on the town. He explained, "The town of Middlebury sees the College as a place where they just have no idea what happens with alcohol."

He added that in the discussion of the catering license, "I don't think the Board has any intention of restricting the use of the fraternities." He agreed on the need to clear up questions about the catering license. Now is "a good time to ask the College what goes on [with the license]," he said.

All of the selectmen interviewed were unanimous in their approval of how the College handles their licenses. However, the two new selectmen view the issue of fraternities differently.

"We need not assume that the College is a den of iniquity," Lebenbaum said. "But we do need to be vigilant."

Room Draw

(continued from page 2)

August when a supply of empty rooms opens up from people deciding to go abroad or from those taking the year off, leaving nice rooms for some freshmen.

The fifth floor of Stewart, if not used for incoming freshman, may be open. Gaudreau also listed Fletcher and Homestead as places with available rooms. She cites them as nice places to live with huge rooms, but not popular because of their location.

Off-campus living is not as popular at Middlebury as at most other schools, mostly because it is difficult to get housing. The college has set a 60 person limit of people allowed to live off-campus, on the grounds that Middlebury is a residential campus. The Administration prefers to keep students from spreading out through the town.

Thirty-five people have requested to live off-campus, and the rebate for those living off-campus has been raised to $3,000. This is not to encourage off-campus living, but rather to make it economically possible for those who decide to do so.

There do not seem to be any major difficulties in accomodating students and freshmen should not fear-- rooms will open in the fall.

Dealing with Drinking

21 committee suggestions

continued from page 1

living in a dormitory who, if caught with one more illegal keg, will not return in the fall.

There are some colleges which overlook state drinking laws, while working closely with local law enforcement officials to prevent drunk driving. Wonnacott admitted that Middlebury's position on student drinking is "more strict than others." Then again, a student at Rutgers University, which was supposed to have an exemplary policy on student drinking, just died because of an overdose of alcohol. And Suzy Chambers, co-chairperson of the Community Council, told of a recent trip she made to Brown University where she described the scene with alcohol there as "outrageous."

The big question that lies ahead for the Community Council and all students at Middlebury is whether or not it will be possible in the future for parties with alcohol to exist in the open when the preponderance of students are underage. Michael Kraus, associate professor of political science, said he saw parties as "inconceivable," in which half the students are allowed to drink while the other half is not. It appears then, that under the College's current policy, the issue of alcohol will increasingly divide the student body into two unequal parts: those who can drink and those who can't.

Coaching inequality

continued from page 1

graduate assistants, but women's teams, such as soccer, have none.

Athletics Director Lawson was out of his office, and so could not comment on these charges.

The women athletes have from time to time over the years confronted the Athletics Department about inequities in the system, such as when the entire soccer team met with Lawson to lobby for the removal of a certain soccer coach. This year, when the captains are all seniors, however, they feel that "they could do something about [the inequities]."

The female coaches have also been exerting pressure on their own, but according to Kemp, "the best pressure comes from the students."

She said that compared to 10 years ago, when the department had only 2 women coaches, it has improved, but the improvements were less than should be expected. "The train has to keep moving" to bring about more, she said.

"Middlebury College guarantees us equal educational opportunities," Kemp said. "We just want equal athletic opportunities as well. We just want them to respect us as athletes."

In memory of all the trees who died in vain.

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To be considered:

Poetry for a Questioning Mind

Paul Gould

By Paul Gould

Recently, about 400 Middlebury students received an interesting magazine in their boxes. This magazine, not affiliated with Middlebury College publications, is a collection of poems and photographs compiled by junior Eric Sanborn. Sanborn independently assembled the work and financed it with a tax return. On first glance, the volume seems like a nice gift, and makes for pleasurable reading. Upon closer inspection, however, the purpose of the magazine becomes clearer, and projects some strong messages.

The poems are all by Vermont poets and titles include: "Work Gloves" by Greg Orr, "Small Point," "Me" by Verandah Porche, "Walk to the Barn" and "Hands" by Bob Arnold, and "The Dream" by Wendell Berry, to name a few. Each poem deserves an analysis to itself, but that's not my place. Suffice to say that the subject matter generally represents rural life in Vermont, and certain recurrent themes string the poems together. Emphasis is laid on a vanishing American work ethic, the same ethic which the country was built on. Also stressed is the giving of this idea to a more monetary America, where paper is worth more than sweat and where manual labor is for lower life forms. The poems reaffirm a work ethic which is all but lost these days.

There are also photographs in the magazine. Three of these, by a close friend of Sanborn, portray stages in the traditional apple cider making process. The rest are nostalgic 1950's pictures of Sanborn's family and friends. The 50's photos portray a time when "life was simpler," or so we are told. The emphasis of these photos is found in the idea that everyone in them is happy, or appears to be. They evoke thoughts of the "good old days."

My first impression of the magazine was that it was a result of nostalgic escapism, with which a disillusioned youth was looking back to a time which he did not even know. However, upon understanding that all the poems (except two) were written within the last ten years, I reconsidered. The collection of poems and photos is nostalgic, I conclude, but in a way that is more reflective than escapist. It seems that Eric Sanborn is reflecting on a way of life that Middlebury students are oblivious to.

It also appears that in being reflective, Sanborn's purpose in publishing the magazine was also reactionary. Money and material existence are brought up in some of the poems as factors which have served to make life less meaningful and more complicated.

Emphasis is laid on a vanishing work ethic and the giving of this idea to a more monetary America.

Indeed, Vermont has become more materialistic recently. With land developers, wealthy college students and skiers running amok, something seems to be lost in the shuffle. When I went to the Putney School in Southern Vermont, I got a taste of Vermont wholly different from what most Middlebury students experience; I have done barn chores at 5:45 a.m. before classes, stacked hay, pitched silage, and been up to my knees in cow shit. Most Middlebury students would find the prospect of such "menial" labor nauseating.

I don't think it would be stretching too far to say that Sanborn is reacting to the irony of an affluent, nuclear college located in a place the students never get to know, save racing through the scenery in Saabs or down snow covered slopes. Further, I think he is trying to spell out the fact that the more money the College has, the more concerned it becomes with money, resulting in less time for the real purpose of college — development of the creative mind. On the second page of the magazine, an Editor's Note reads: "If these are good times for Middlebury College, are these good times for poetry at Middlebury College?"

This is a rhetorical question, but the answer is not simple. The idea that Sanborn's magazine gets across is that the College is going through good times, but in a very limited way. We have tens of millions of dollars by which to build new buildings and invest to make more money. Unfortunately, there is such a childish concern for having shiny new buildings, that we run the risk of losing the sense of purpose in coming to Vermont to a "Liberal (?) Arts (?) College."

Such is the social and economic homogeneity here, Sanborn is saying, that it is virtually impossible to write decent poetry, or paint, or do anything artistic at this school. There is simply a lack of the stimulus characterized by heterogeneity and diverse lifestyles. Perhaps the Administration is making a strong statement about money over mind in financing an $18 million art center.

Sanborn's collection conjures many images, and provokes some serious thought. Some people will read it and think about how it applies to themselves and Middlebury and some will read it and enjoy some truly wonderful poetry. The only wrong approach to Sanborn's collection is not reading it.

"If I were to characterize these poems, if these poems had hands, they'd have dirt beneath the fingernails, callouses on the hands, sincere hands," was one of the few things Sanborn would say about the magazine. Think about it...

If anyone is interested in getting a hold of a copy, talk to an English, American Literature, or Art Major — they're the ones who got them.

Washington Irving enhances history through satire

By Kirsten Orcutt

"The name Washington Irving is not a big draw," acknowledged Professor John McWilliams as he began his speech in the Abernethy Room of Starr Library, bringing a few affirming chuckles from the audience.

McWilliams, an American Literature professor, has taught at Middlebury since 1977. He was recently named Julius Willis Abernethy Professor of American Literature, a tradition that goes back to 1933. College President Olin Robison noted during his introduction to McWilliams's speech, "The Abernethy name is an inextricable part of Middlebury... We're honored to have John McWilliams as custodian to this tradition."

As McWilliams acknowledged, the name Washington Irving does not exactly ring a bell in everyone's mind. Irving's many works, *Rip Van Winkle* and *The Legend of Sleepy Hollow* perhaps stand out the most. McWilliams spoke about Irving's earliest work, a "subversive" mock-epic known as *Knickerbocker's History of New York*, "the first American book to question directly, the civic vision of the founding fathers."

Knickerbocker's History of New York is told by a fictional narrator Diedrich Knickerbocker, a pedantic old New Yorker. At the outset, Knickerbocker seems genuinely interested in retelling the history of New York from the "Beginning of the World to the End of the Dutch Dynasty." McWilliams said, "He invokes Apollo and the muses so that his kind of puffery follows the approved method of modern historians." But as the history unfolds, satire abounds. "To cushion the threat of this subversion, Knickerbocker turns history into mock-heroic burlesque."

McWilliams went on to say, "Historians and orators were expected to show how the courage of the founding fathers traced back to the first generation and affirmed the progress of history into reasoned Republicanism. Behind the mask of fussy old Knickerbocker, Irving would satire these comforting patriarchal assumptions."

Knickerbocker satirized relentlessly, nicknaming the first three governors of New York "Walter the Doubter," "William the Testy," and "Peter the Headstrong."

Knickerbocker devotes most of the history to "Peter the Headstrong," more commonly known as Peter Stuyvesant, the last governor of New York's Dutch Empire, which was overtaken by the Swedes during Stuyvesant's time in office. "Stuyvesant's character is a literary ragout compounded of Hercules, Achilles, and Charlemagne. He exists only because the reality of his literary prototypes have been assumed," McWilliams noted. "Knickerbocker believes that his beloved country... is now held up only by its own hyperbole. 'A land... kept afloat on the surface of society as ignorant swimmers are buoyed up by blown bladders.'"

As the history unfolds, satire abounds. To cushion the threat of this subversion, Knickerbocker turns history into a mock-heroic burlesque.

By mocking the intentions of the founding fathers in this epic form, Irving's work also suggests that the ancient epics — Homer's *Iliad*, Virgil's *Aeneid* — were never more than today's mock history. Irving "likens ideas to balloons, which, infected by the imagination, soar away to the moon."

McWilliams's main point suggested that no matter what, history really lies in the eye of the beholder. He said, "Notions of any prevailing force guiding the rise and fall of civilization are the delusions of epic poets, of so-called prophets, and of historians... Like God, the writer of mock-heroic history is an able architect who devises for us not reality, but a theory."

Knickerbocker's History of New York took for granted that history should be enhanced through burlesque and imagination. Unfortunately, as one might guess, the 1809 publication met with indignant and outraged criticism from concerned ancestors of the founding fathers. Irving later added an apology, which McWilliams called "dangerously close to a retraction." In later years, Irving "completely abandoned his whimsical taunt that words might just be gaseous nothings." He undertook mammoth historical projects, biographies of George Washington and Christopher Columbus, which had nothing of the comic flavor of Irving's earliest work.

McWilliams' final comment indicated his disappointment that Washington Irving did not stand behind *Knickerbocker's History of New York*: "Diedrich Knickerbocker's ideas about words, truly subversive in Post-Revolutionary America, seem oddly prophetic to the late 20th Century views, whereas Irving's 'mature' notions of history — his later, more subdued biographies — seem to guarantee a literary mediocrity that is no sign of progress."

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Racial Awareness through play and panel

(continued from page 2)

improved. Other topics included the role of fraternities and administrators in the racial problems. It was generally agreed that fraternities do not promote racism, but are rather establishments in which, as a result of a drinking atmosphere, prejudice slurs have a tendency to slip out more.

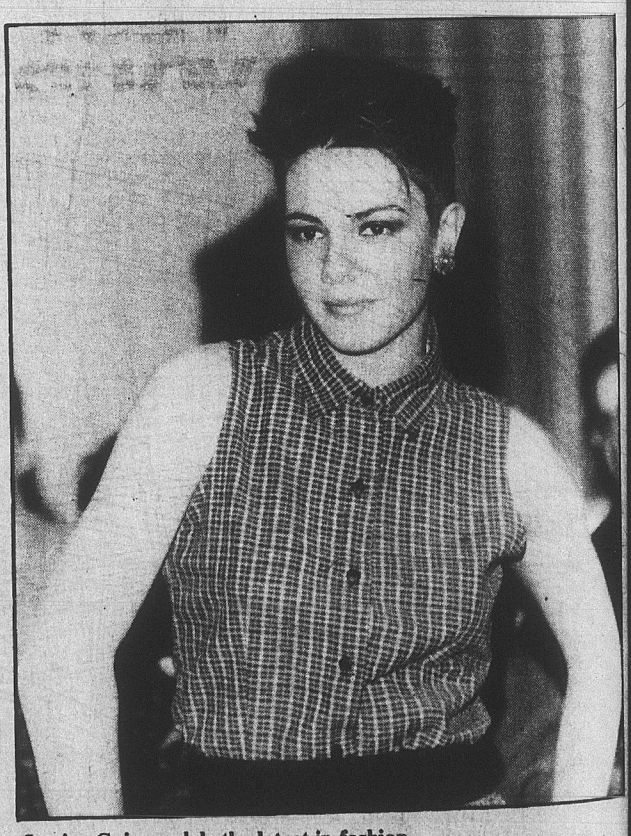
Jimmy Williams feels that when you arrive here as a freshman, more specifically, as a minority, "one of the shocking things to find out that Middlebury is a fair representation of the real world. It's not the Utopia we think it is."

There was a great deal of discussion about programs which could be implemented to alleviate this problem at Middlebury. It was suggested that during freshman week, emphasis be put on a school policy towards racism to the same degree as it is for plagiarism. It was basically agreed that some sort of program to increase awareness of this issue is needed, and would be most effective if it began with the incoming freshman.

The majority of the student body is oblivious or unsympathetic

The most prominent sentiment expressed by the audience, perhaps, was that the majority of the student body was either oblivious to, or unsympathetic towards, the racial problem which exists at Middlebury. One of the participants in the audience said that "we are a bad audience — we are hitting the people who are already sympathetic. There is no one here who is not a concerned administrator or someone who eats in lower proctor." The many undeniable divisions which exist within the student body, ones which can be defined simply by dining halls, were discussed openly.

Freeman's play will be performed again sometime next week.



Jessica Goin models the latest in fashion.

BSU's Haute Couleur

continued from page 1

one junior confessed stealthily, "admire lingerie than serve as dean for a day." It's merely a matter of priorities.

As for the models, Cristina Salas-Porras, '91, notes with admiration, "They wore it well, wouldn't you agree?"

"I must say, Howard cut a fine figure and I'm sure all the ladies out there would agree with me." Libertine Denny Taylor,'90, harbored a great affinity for Jessica Goin's "jetson dress." "Hers are a pair of legs screaming in the dark for a mini-skirt. Someone heard their plea." A dreamy Rob Perry, '90, corroborated: "My favorite part was when Julia Foote came out in that leather thing and stood in front of me."

Once gowns had been paraded and producers praised, those in attendance reconvened in Coltrane Lounge for some fervent disco and rapacious conversation. "I am thus inspired to couture-ness," one such rapacious conversationalist ordained, taking a disco breather and casting his eyes about the opulent crowd."I really must find my way to Benetton."

"It's a worthy cause and, furthermore, I have an excuse to wear stockings," the freshman of Brie-wedge fame surmised. "This cheese is *really* good."

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Limited Advertising Leaves Empty Seats for Arlo Guthrie

By Page Dickinson

In the eyes of some students, last week's Arlo Guthrie concert in Mead Chapel may have been the musical highlight of the year. Despite student interest and enthusiasm, however, the concert did not sell out, according to Jackie Flickinger, director of Student Activities.

Thirty of the 750 tickets were unsold, Flickinger said, and the empty seats may have been a result of limited advertising. Although the concert was open to the public, it was intentionally publicized primarily on campus, Flickinger said, because MCAB, the concert's sponsor, "wanted to give first availability to students."

Although no posters were put up off campus and announcements were only made on local radio stations in the week preceding the concert, the word did get out. "Arlo Guthrie has quite a loyal following," according to Jim Terhune of Student Activities, and fans read about the Middlebury concert in an Arlo Guthrie newsletter.

For the past month and a half, Terhune said, Student Activities had been receiving phone calls "from around the country" inquiring about tickets. One call was from a man in California who hoped to plan a business trip around the concert, Terhune said. While he was unsure if the Californian ever made it to the concert, Terhune did hear of fans who drove in from Boston and New Hampshire, and from as far as Rochester, NY.

Phone orders for tickets were not filled, however. "If we had taken phone orders, we would have sold out within

Arlo Guthrie at Mead Chapel *photo by Sharon Harper*

few days."

The phone requests proved a good indication of interest, he said. No advanced push was made to sell tickets because "we knew how fast they'd go," he said.

The MCAB members, who began planning the concert in January "were aware that students at Middlebruy tend to do everything at the last minute," Terhune said. Rather than advertise ticket sales to the public, "we would rather have 200 seats left and have all interested students be able to go," he said.

Terhune attributed the few unclaimed tickets to last minute planning rather than a lack of interest. Students on MCAB make the final decisions on which performers they try to bring to Middlebury, but they "field requests" and "try to figure out who people at Middlebury want," Terhune said.

After MCAB members discuss who they want to perform, they turn to a booking agent who finds out when performers are available, helps to bid on a date, and arranges a contract, according to Terhune. MCAB, Jackie Flickinger and Terhune review each contract "with a fine-toothed comb," he said.

MCAB does not usually make a profit from concerts, Terhune said, and they do not usually expect to do so. The sale of all 750 tickets to the Arlo Guthrie concert would not have covered the $7500 fee to Guthrie and the $1500 fee for light and sound production.

"We don't look at it as a loss," Terhune said. "We have money to spend on it."

Guthrie, in fact, was "very inexpensive for an act his size," Terhune said. The Jimmy Cliff concert in October cost the college $14,000.

Despite the empty seats in Mead Chapel last weekend, MCAB achieved their goal of giving all students the opportunity to buy tickets to see Arlo Guthrie. The concert was, according to Flickinger, "very successful."

College Shorts

(continued from page 2)

Arrests could Affect Admissions

(continued from page 2)

The arrest of students who staged a sit-in over minority issues may affect Pennsylvania State University's recruitment of blacks for next fall, officials told *The New York Times*.

Police arrested 89 of 150 students who occupied Penn State's telecommunications building April 8, after the university's president, Bryce Jordan, cancelled a meeting with nine black students who had staged a sit-in outside his office a few days earlier.

Penn State admissions director, Scott F. Healy, told the *Times* that "the timing of this couldn't be any worse. . .when you show a student being escorted out of a building in handcuffs, it isn't a positive image of education."

The president of the Student Black Caucus, Courtney Pickney, agrees that the arrests and the resulting publicity could hurt minority recruitment. She told the *Times* that the black students cannot be blamed because "if things would have been correct from the beginning, this wouldn't have happened."

After discussing minority issues with student leaders, Jordan agreed to drop all charges against protesters, create the position of vice president for cultural affairs for black students, and increase the number of black students and faculty to 8 percent. Students from the Black Caucus will meet with minority applicants this spring about life at Penn State as a minority.

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7. Be moderate in consumption of alcoholic beverages.

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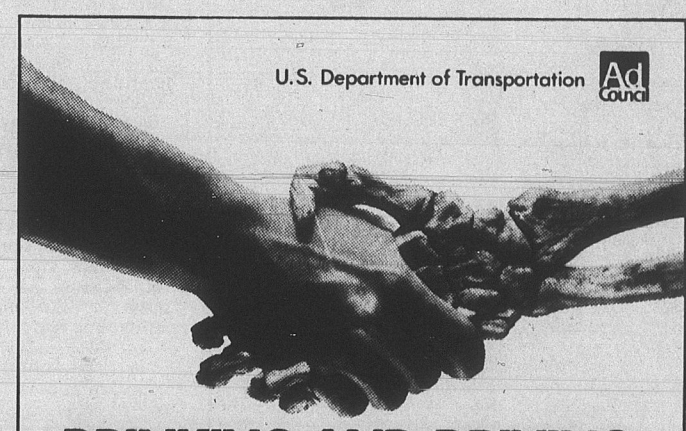

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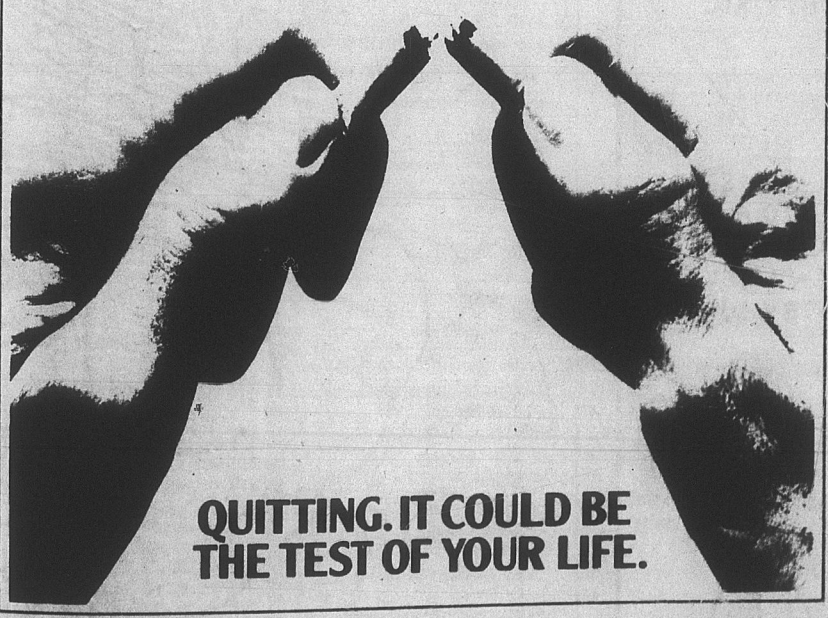

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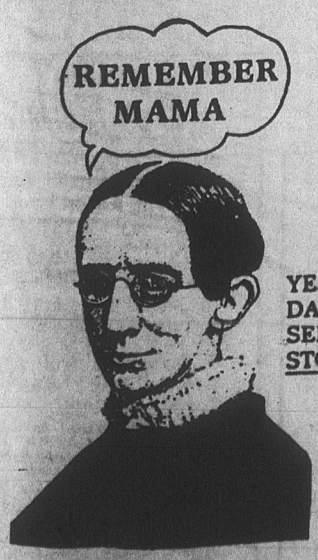

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Mozzarella	2.05	3.20	5.70	7.75
One Topping	2.15	3.85	6.75	9.15
Each Additional Topping	.10	.65	1.05	1.40
Z Special		5.15	8.85	11.95

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• Pepperoni • Ham • Mushrooms • Extra Cheese
• Meatball • Salami • Sliced Tomato • Anchovies
• Sausage • Onions • Black Olives
• Bacon • Green Peppers • Pineapple

Z SPECIAL is a delicious combination of seven toppings: Onions, Green Peppers, Pepperoni, Meatball, Sausage, Mushrooms, and Anchovies.

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Cheese Salad	2.55
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Spaghetti	2.45
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	Small	Large
Garlic Bread	.75	1.50
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Milk .50 Hot Chocolate .50 Tea .50 Coffee .50

BEER
Mug 1.00 Pitcher 3.50
Molson 1.50 Heineken 2.00 Budweiser 1.25

WINE
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FEATURES

Mindless Ramblings:

Boozin' and Choosin'

By Eric Winick

I recently discovered the merits of alcohol abstention. But I'm not going to lecture to you, I'm not going to preach, and I'm certainly not going to tell you to stop drinking. That is not my place. It's your life and you may do as you please. This article is something of continuation, let's say, to my exploration of the lighter sides of mononucleosis ("A Month of Mono," February). It is sufficient to say that there was no alcohol in my body from December 25, 1987 to April 21, 1988. On this day I had two beers and isn't it funny how when you don't drink for so long that your tolerance seems to drop right through the floor . . . ?

Heaven sent the Promised Land
Looks alright from where I stand. . .
'Cause I'm the man on the outside looking in.
Pink Floyd

Drinking games on this campus include Quarters, Power Quarters, Three Man, and numerous other obscure, instantaneously conceived excuses to drink. At any party they are the focus of some activity and excitement. My mono and jaundice sidelining me from the ranks of the inebriated, I was suddenly able to keep everything in perspective, to laugh things off, to avoid becoming depressed over trivial subjects. Three months I was given from the end of January. This posed something of a challenge. Last semester I took in more alcohol than I had in two years of high school. I gained fifteen pounds and I cannot help attributing some of that to beer. This makes me feel fat even though I only weigh 140.

The ability to step back and observe others is something one is rarely given a chance to do while drunk. He or she is usually tangled up in problems of his/her own, and longs for attention. There was not one party I attended last semester that did not feature alcohol in some form. Which is not to say Middlebury is a drinking school. "Drinking school" implies everyone drinking, for me, anyway. During my hiatus, I would arrive at parties at which there were drinking games occurring, turn around, and leave the room. Catching the attention of sixteen seriously shitfaced persons intent upon flipping twenty-fice cents into a plastic mug is an exercise in futility if you are not involved. Even if they are friends of yours.

On the whole, however, I felt supported in my endeavor and spent a lot less time on the floor of some hall in Allen crying because of something I did in high school. I mentioned earlier the idea of perspective. On April 21, I had two beers and became drunk. This had never happened to me before. The persons I informed of this were incredibly jealous and wished their tolerances could be as low as mine. Well, hey, I woke up the next morning and felt nauseated all the way from Proctor to Warner, and decided to sit by the door in Abnormal Psych class. On the way, I thought about the previous night, how I'd determined to drink once three months was up, to assuage the pain of room draw and other assorted social annoyances.

I've spoken enough this year of people making problems for themselves, so I won't go off on that tangent again, but trivial problems seem to be a running theme of the Midd party scene. And they are as instantaneously generated as the drinking

(continued on page 8)

WRMC: Alternative Radio

By Dorothea Herrey

Are you in the mood for jazz? For oldies? For post-punk? Synth-pop? Classical? WRMC, Middlebury College's 100-watt FM radio station, offers a variety of shows to satisfy the ever-changing musical tastes of its listeners.

Begun in 1949 in a chicken coop a block east of Mead Chapel, WRMC has come a long way since its early 5-watt days. With a mile of shelf-space housing the station's 15-30,000 albums and high-tech broadcasting machinery that includes a CD player, WRMC is probably the best-equipped public radio station in Vermont right now, according to station manager Chris Cahill. Its current broadcast radius of over 25 miles makes it accessible from towns as far as Rutland and South Burlington, creating a potential listening audience of over 50,000.

WRMC's goal is to please as much of this audience as possible. "We're consciously trying not to be just another radio station," said Cahill. "Other stations play the same thing all the time, so if you don't like their music, you don't listen. At WRMC, you may not like one particular show, but you'll like others."

As Cahill and his staff of over 100 volunteers try to broaden the range of listening choices available during the station's round-the-clock air time, "alternative" has become new buzzword at WRMC. "Some people get the wrong impression when we tell them how alternative we are trying to be," said Cahill. "It just means we are enjoying all types of music from classical to folk to rock."

WRMC is able, unlike many college stations, to accomodate creativity in its programming. "We are fortunate that we're not in an area that limits us. We don't have to be as high-powered as stations like WHRB (Harvard's station in Boston), which operates almost like small a commercial station," said Cahill. Because the College does not offer a communications curriculum, he added, the deejays are not taught any specific method; they are therefore left free to experiment.

WRMC Station Manager Chris Cahill *photo by Jackie Belden*

The multitude of new records WRMC acquires monthly provides the material for creative programming. The station keeps in contact with over 250 record companies who, anxious to promote their products, send new albums to WRMC the moment they are released to the public. By keeping a list of the new music played each month the station in turn helps these companies monitor the success of their releases.

Record companies depend on college stations like WRMC to promote music that commercial stations, which are more narrowly focused, might avoid. "Many bands that you hear wouldn't make it without college radio," said Gerry McDermott, WRMC's Promotions manager.

McDermott explained that WRMC tries to expose its audience to as much new music as possible. "College is a mind-broadening experience, socially and academically; it should be musically too," he said. Consistent with this ideal, the station's March new album playlist included such little-known groups as Gaye Bikers on Acid and Pajama Slave Dancers in addition to more popular bands like the Talking Heads. "The idea is to promote young music; that is, young groups," he added. "The college radio is oriented around that — giving new groups a shot."

The desire to bring new music to the Middlebury Campus inspired WRMC to create the Black Cow Cafe. The station proposed the idea to MCAB in October. "We wanted to have live music besides the one MCAB concert each year, with local bands and even bands from Boston," Cahill said. MCAB was receptive to the idea, and together the two groups developed the nightclub in Cook SDU. "We focus on music and atmosphere," notes McDermott. "We're trying to create an unusual place where we can go have fun, to take us out of the institution."

The Black Cow Cafe has indeed featured bands of all types this past year, including Burlington's post-punk Screaming Broccolli, Scruffy the Cat, a rockabilly group from Boston, the more blues-based New Pleasure Keys, and the ever-popular Right Time. This weekend the Cafe will host Big Dipper, a guitar-oriented band that is, according to McDermott, "one of the biggest names in college radio right now."

The new music aired by WRMC includes classical, folk and jazz as well as rock. New releases are not the station's only focus, however; the eighty-odd weekly shows offer a variety styles of music from several periods, including Big Band, Baroque, and oldies, among others.

Organizing the shows is no easy task for program director Claire Ryan, who has to set up a new schedule each semester as old deejays leave and new ones come in. First-time deejays are usualy given the "graveyard shift" from 3-7am, but because the competition is so strong (approximately 1 out of 3 applicants gets a show) even the wee-hour airtime is welcomed.

WRMC's Program Guide,

(continued on page 7)

On the case of Chameleons

By Jennifer Humphries

The other day, when I was in one of those "I'll do anything to procrastinate" moods, I picked up the latest *Cosmopolitan*. Reading this magazine is always a lot like sinking deeper and deeper into the quicksamd of materialism, but this issue was worse than usual. All right, I admit, the girl on the cover (who was born on the same day as I was, only a year later) looked better at eighteen than I will ever look; kind of depressing. But there are more important things, right?

Anyway, I flipped through the generic articles like "Why Some Women Attract Men Like Crazy" and "How Daring Are You (A Quiz)." And I absolutely ignored the articles that contained the words "veggies," "celebs," or "foxy." Only one story really caught my eye, and I actually read the whole thing, but out of a repulsed fascination rather than from any real interest to apply it to my life. It was called "The Case for Chameleons," and began with the tag "Do you project a different **persona** with nearly everyone you meet? You're **smart** not schizophrenic! Only a clever role-player can wheel through this complex world."

First of all, the word '**persona**' ranks right up there with 'celebs' and the language of the rest of the article was just about at the right level for a dandelion. (Try "mollify a niggling aunt." Yuck.) But what really bothered me was that it was actually **advocating** fluff.

The 'gist' was that people who pretend to be like whomever they are with have richer social lives because they can adapt to any situation. They, in effect, have a collection of little lives from which they can move back and forth on a whim.

I have a friend who lives like this. I guess you could call her social or maybe just friendly; a lot of people like her. She can just as easily get trashed and stay out all night with her "wild" friends as she can sit around watching movies and going to bed early. Yes, she has a lot of friends, but sometimes she comes to me and tells me how lonely she is. The problem is that her time is so divided; she spends maybe one night a week with each of her 'groups' while the rest of each 'group' spends every night of the week together. Thus, she isn't a part of any one of them. She's just a peripheral being that slips in and out of their lives without really adding much meaning. This is a social chameleon.

Sometimes I know how she feels. Do you ever act totally fake in front of someone you just met just so they'll like you? Then you become friends because you are acting like them — but then you decide you really can't stand the person and hate yourself for the games you play? I say that is schizophrenic, not smart.

I am a full believer in not denying yourself your own identity. That way you'll meet the people who naturally like you and that are, for you, worth knowing. I'm not saying everyone else can go screw, but it's nice to belong somewhere, to have one big meaningful life.

Oh, the article also mentioned us, the college student. College students who are chameleons are "more likely to have engaged in sex with partners on one and only one occasion." All right guys! Go for it — *Cosmo* says it's okay. It's smart! Divide your life up into teeny weeny little pieces — you'll be a whole person that way. I love sarcasm.

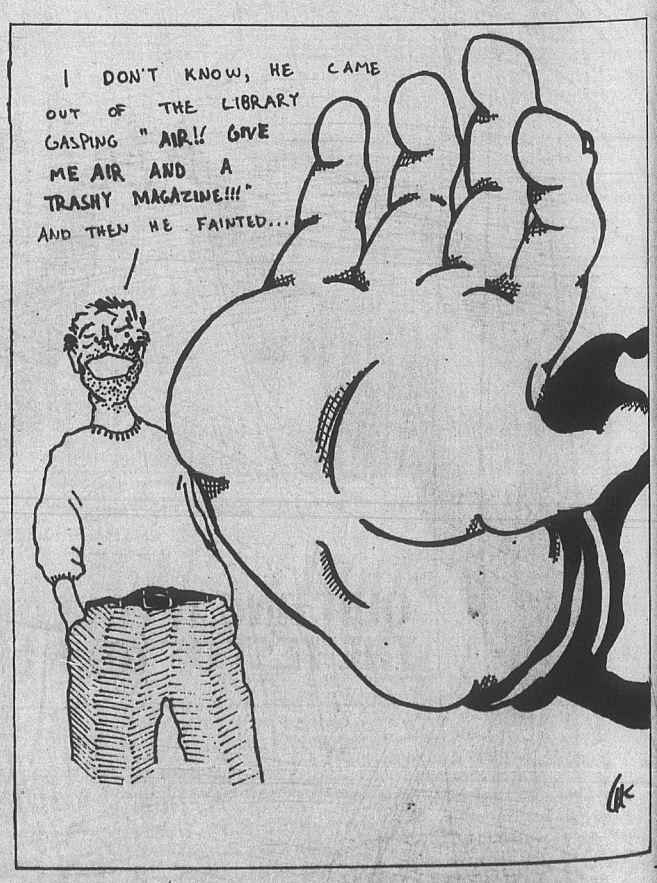
The point. Those of you who believe everything you read in *Cosmo* should listen to yourself for a change, not to some cutesy columnist (don't say it) who invents stories about her pet chameleon Otto to prove a point. Being a frog all the time makes for a simple, full life heading in the direction with the most flies. Chameleons never really know where, or why they are going.

Student Comics

by Geoff Kelly

Step'n'Fetchin'

BILLY
by Sam Chamberlain
BILLY WEARS A TACKY BUT POPULAR PONY-TAIL
BUT SOON LOSES IT TO A VICIOUS GANG OF CHAIN SAW WIELDING RUGBY WOMEN

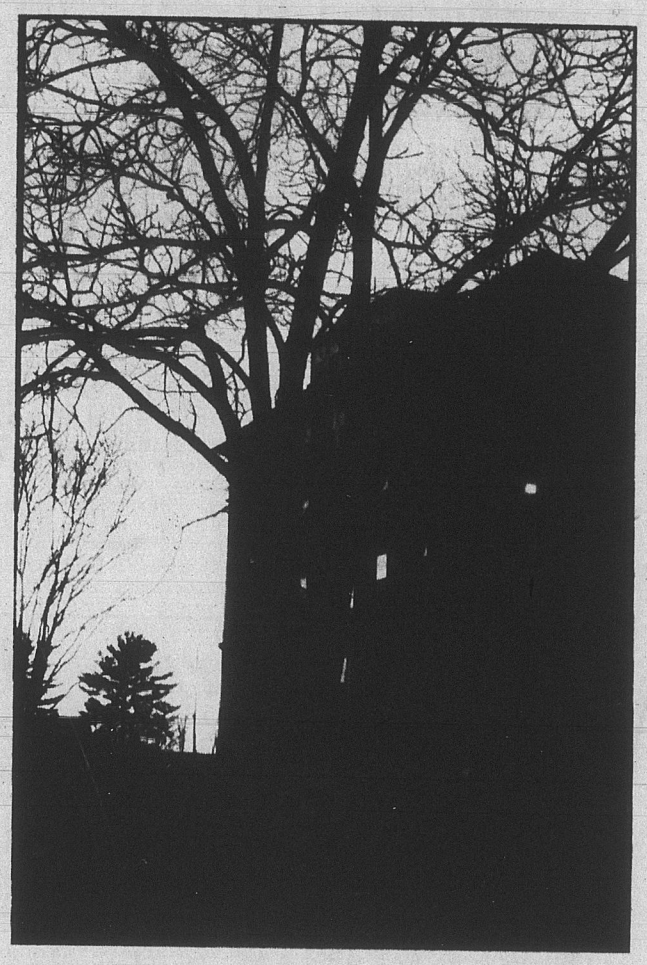


Bedhead

by Eche

Where the Buffalo Roam

Excerpts by Jack E. Belden



By Toby Butterwick

You say that there are buffalo near Shelburne and you're invariably met with that student skepticism typical of most. Buffalo are supposed to be pictured roaring in vast herds through equally vast, rolling plains, masticating peacefully on the lush vegetation. Mandatory backdrop of dramatic snow-capped mountains completes the set-piece. Either that, or a tableau of hundreds of the wretched creatures staggering pathetically under the visionary fire-power of Wild Bill et al.

Anyway, rightly or wrongly, buffalo have had an historic/romantic role foisted firmly on their humps. The idea of herds of these "soft and cuddly" bovines living and eating here amongst us, in Vermont no less, is enough to shatter most romantic illusions. But there they are, shaggy, chocolate-brown blobs 150 yards off the road in Charlotte, one mile this side of Shelburne.

Their owner is Tory Perry, a Vermont restauranteur who owns six establishments in the area, including Sweetwater's, the Sirloin Saloon, and Perry's Fish House. However, he doesn't rear buffalo, as you might expect, to supply his restaurants, although the meat has been featured occasionally. For one thing, his herd is not nearly large enough to maintain a regular supply, and anyway, his motives behind buffalo rearing are more complex than that.

In part they are a hobby. According to Ted Russell, the farm manager, Mr. Perry has long since had a keen interest in native American history and culture, and that includes an affection and curiosity for the buffalo. The logical end for that desideratum was to get some for himself, so 11 years ago he bought 6 calves from a Nebraskan game preserve, and settled them down in a Vermont cow pasture in Danby. But don't think that this is simply a whimsical pastime; judging from what Mr. Russell said, this herd is a responsibly orchestrated business operation.

There they are, shaggy, chocolate-brown blobs 150 yards off the road in Charlotte, one mile this side of Shelburne.

Yet the buffalo represent more than a hobby and an entrepreneurial mind. Mr. Perry has the concerns of the Vermont economy at heart; while he does not advocate the substitution of buffalo for cows, he is acting as a role model to farmers in Vermont who "need some sort of alternative to dairying," said Mr. Russell. It is Mr. Perry who has been at the forefront of an effort to push through the legislature a bill providing for the legal development of deer farming.

Mr. Perry brought his buffalo from Danby to Charlotte a year ago and can now boast 2 bulls, 13 cows, and 21 youngsters, including 3 newly-born calves — complete with miniature humps. (The longest bull is 6 1/2 feet tall and weighs in at a ponderous 2400 pounds). So they are flourishing very happily in Vermont. Unlike cattle, which have been molly-coddled for centuries into producing the maximum possible return on their cost of upkeep, buffalo are semi-wild and much more hardy. Their ability to do without the luxury of grain makes buffalo meat an infinitely more healthy prospect for human consumption than beef. They are not pumped full of anti-biotics and hormones; by all records, the meat is non-allergenic and its cholestorol level is lower than that of chicken.

As pioneers discovered to the great benefit of their insatiable and voracious desire to eradicate the Native American food source, the buffalo is pretty docile for a wild animal. That awkward looking hump seems to push its head down, giving it a grumpy and apathetic air. And those dark, glossy eyes always seem rather morose and indulgent for something sweet from human hands. However, they are clearly enormously powerful animals, and that shaggy exterior hides a fierce and violent temper amongst protective mothers and bulls sparring for sexual supremacy. "With the bulls, I always make sure I'm between them and a fence," says Mr. Russell. The best way of herding them about," he grins," is by "luring them with grain." Unless left to their own devices, "they look to us for food," he said.

Mr Russell expects to sell between four and five excess bulls this year in the immediate Burlington area. While that may not be enough to be laughing all the way to the bank, the equation certainly makes sound business sense — cheaper costs and double the price of beef.Anyway, for Mr. Perry, it is not so much the money spinning that really counts, but simply the presence of buffalo living happily ever after on New England pastures.

Unlike cattle, which have been molly-coddled for centuries, buffalo are semi-wild and much more hardy.

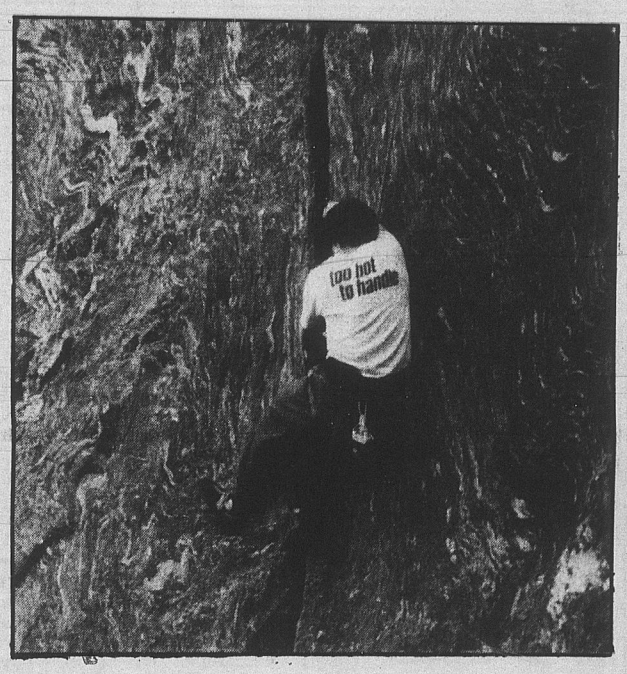
Rock Climbing: A Natural High

By Tom Lauderback

Middlebury is graced by its location amidst the Green and Adirondack Mountains. Most students enjoy the simple pleasures of mountain living— skiing in the winter and catching a nice sunset after dinner. There is, however, a small but growing group of students who take a more active role in the mountains. These people are the rock jocks, climbers who risk life and limb for the simple thrill of being hundreds of feet in the air, stuck on the side of a rock wall.

The Mountain Club does a climbing show each year at Breadloaf for the incoming freshmen, but few ever see another climber in action again, much less experience it themselves. The Mountain Club also leads climbing workshops in the fall and spring for anyone who wants to try it out. "All you need is a pair of tennis shoes," President Kurt Broderson claims. The workshop takes place up at Dunmore on some of the easier climbs there.

rock jocks risk life and limb for the simple thrill of being hundreds of feet in the air.



Besides the Mountain Club, one student, Amos Beason '90 introduced more people to climbing. Every now and then he gathers up a group of people, most of whom have never been on a rock before, and heads up to Dunmore. He sets up a climb for them and teaches them to trust the rope and themselves. "It's like walking but using your hands," Amos says. "Anybody can do it. They just have to get over that little fear inside."

A number of students at Middlebury live for climbing. "I don't know why I started, but I know I can't stop," says John Climaco. They can think of nothing better than hiking to a big rock face and ascending it. "I'm scared to death of heights, but I love climbing," says another, "as long as I

The process of climbing begins with either a top rope or lead climbing. Top roping is possible when access to the top of the face is possible. The belayer (the one holds the rope and keeps the climber from falling) attaches the rope to a tree or some other secure device. From there, the climber climbs and the belayer takes up slack. If the climber falls he won't go too far-- only a few feet as the rope goes taut.

Lead climbing is used when there is no way to the top of a rock face, or when it's too high to the top. Any long climb is a lead climb. The first climber, the leader, starts up, and every twenty or so feet he wedges a protection piece into a crack of the face. Protection pieces vary in shape and size to fit into different cracks. If he falls, he falls twice as far as his last piece of protection. Once the leader reaches a cliff or some other safe place, the belayer starts up, and removes the pieces along the way. They continue up until they reach the top or die from exhaustion.

With all the sandstone buildings on campus, some climbers keep in shape during the winter by "buildering." They practice short traverses along walls of the SDU's and Barnes. A few actual climbs have been set up, much to the chagrin of Security. "Security frowns upon buildering," said one climber. Ross Lounge is a popular place when the temperature dips below forty. Although the school is against buildering, as long as there are climbers here it will take place.

Climbing for some becomes more than just a way to enjoy the beautiful country. It is a spiritual experience. "Climbing is the closest thing to an act of suicide," sophomore Brendan Fitzgerald says; "the intensity gives me a rush. Our lives are too easy now, we lose touch with what living is all about. When I climb, I am forced to focus, to concentrate single-pointedly on life. I am in control, and I have a clue as to what I am about. If I lapse, I could die. Also, it's a great way to share time with friends."

WRMC

(continued from page 6)

which came out this spring for the first time in four years, provides a schedule of the different shows and deejays so that listeners can choose more easily what they want to hear.

Another 1988 innovation for WRMC is the use of an alumni resource pool. Following the suggestion of John Bowker '52, the founder of Middlebury's original 5-watt station, WRMC contacted alumni who had been involved with WRMC or who currently work in the music business for guidance and suggestions. The service is purely advisory; it has nothing to do with funds, for the station is well funded by the school. Cahill said that response has been good. "A lot of alumni have been interested in sharing their knowledge," he observed. "People seem to have just been waiting for this." Interest has been so strong, in fact, that the idea of a permanent alumni advisory board is in the works.

Other future plans for the radio station include improving relations with record companies and continuing withe the Black Cow Cafe. There is even a slight possibility of moving WRMC's transmitter to a location that would strengthen the listening quality, allowing the sound to come through more clearly.

The station is currently in such good shape, however, that little else seems necessary. WRMC's biggest goal right now is, in McDermott's words, "to remain true to the ideals of college radio."

Summer Job Opportunities

Prof. Russell Leng is looking for a research assistant in analysis of data on international crisis. Includes some data file preparation, and statistical analysis employing SAS and Minitab programs. Qualifications: experience working with statistical packages on the VAX computer; some background in mathematics and/or a course in statistics; some course work in international politics preferred. Please contact Prof. Leng in Warner 307 or at ext. 5569. For other summer job opportunities see the job board in the SEO.

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01

Helen's Helpful Hints

By Helen Davidson

PARKING POLICY: WHAT IS IT?

If you have received a plethora of parking tickets lately, it might benefit you to learn the official regulations regarding parking on campus.

1. According to a pamphlet from Campus Security, "Students must park in assigned lots with the following exceptions:

A. SPECIAL PERMISSION from Security for medical reasons.

B. For periods of LESS THAN 10 MINUTES with flashers on.

C. 4:00pm to 1:30am Mon-Thurs.; 4:00pm Friday through 1:30am Monday (Sunday night) at the FOLLOWING LOCATIONS only:

1. College Street — south side
2. Pearsons Lot
3. Stewart Lot
4. Hepburn Lot
5. Old Chapel Road — west side
6. Twilight Lot
7. Hillcrest Road

D. DURING DINNER HOUR any registered vehicle may park in the SDU lot.

E. Winter regulations — November 15 to April 15 — parking after midnight only in assigned lots.

F. Per agreement with the Town of Middlebury, Route 125 adjacent to the college is defined as a campus road with regard to parking regulations.

2. PENALTIES AND ENFORCEMENTS of the above rules include the following:

A. "Students driving on College lawns or walks, driving under the influence of alcohol, or otherwise dangerously may LOSE DRIVING PRIVILEGES for at least one academic year."

B. The first ticket is $2.00, the second $5.00, and any subsequent tickets are $10.00.

C. "Cars parked illegally, not registered, or with three unpaid parking tickets may be TOWED; the owner is responsible for all related charges."

3. TOWN ROADS have their own set of rules. They ticket cars that block the road (i.e. are parked behind Proctor on an angle with their tail sticking out.) Tickets, are $3.00, $7.50 if a second offense occurs within 30 days of the initial one. They threaten to put out an arrest warrant if the fine is not paid within 72 hours

Emma Willard: A Pioneer in Women's Education

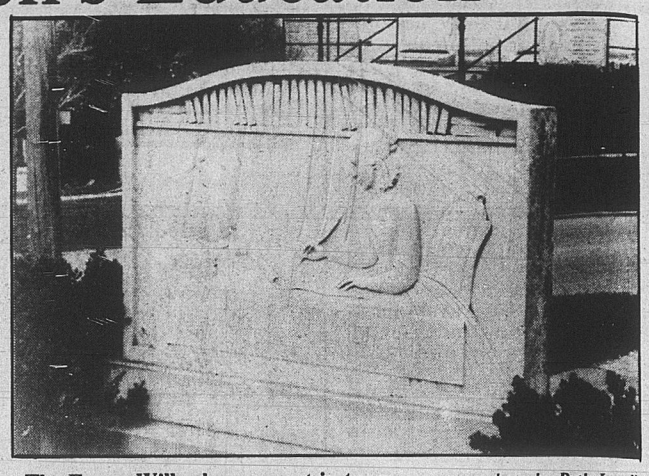
By T.R. Lazo

The name Emma Willard is one which can be spotted frequently at Middlebury, both on campus and in town. By the Middlebury town green, adjacent to the Middlebury Inn, one can find a prominent sign erected in her memory. And the yellow admissions building, which most of us have visited at one time or another, is identified by a sign in front as the Emma Willard House. But just who is this Emma Willard?

As it turns out, Middlebury once was home to one of the foremost pioneers in the cause of women's education. A pamphlet titled **The Life and Work of Emma Willard in Middlebury**, which was printed in 1918 explains that Willard "started a movement which has revolutionized the ideas of the civilized world on the subject of women's education, a movement which as culminated in the founding of grand colleges exclusively for women and in the admission of women to older colleges on equal terms with men." It seems hard to believe in an era in which co-education is taken for granted, but when Emma Hart first began teaching, only the most well-to-do women received educations — educations that hardly extended beyond such pursuits as sewing, painting, and singing.

Miss Emma Hart came to Middlebury in 1807 to take charge of the Middlebury Female Academy, which had no connection to Middlebury College. According to the *Dictionary of American Biography*, Miss Hart was "unusually successful" in her administration of the Academy, but stepped down from her position in 1809 in order to marry Dr. John Willard who at the time was one of Middlebury's leading citizens.

Dr. Willard was frequently absent from home and according to *The Life and Work of Emma Willard*, "in his absence, [Emma] delved into the dry books of [Dr. Willard's] medical library, to prepare herself to sympathize with him in his passionate attachment for these old authors." In addition, Mrs. Willard immersed herself in the studies of geometry and philosophy. Unlike most men of the day, Dr. Willard encouraged his wife in her studies and was proud of her accomplishments.



The Emma Willard monument in town. *photo by Beth Lasell*

Dr. Willard's nephew lived with them at their house in Middlebury while he attended Middlebury College. The presence of her nephew gave her contact with the college and she said that "my neighborhood to Middlebury College made me bitterly feel the disparity in educational facilities between the sexes." In 1814, Dr. Willard was hit with financial difficulties and in order to keep the family solvent, Mrs. Willard opened a boarding school in their home. Thus was founded the Middlebury Female Seminary. The seminary implemented a traditional women's curriculum at first, but gradually, Mrs. Willard began to add courses in moral philosophy and philosophy of the mind. She invited professors from the college to come and witness the examinations of her students to see that women could indeed handle a regular college course load. The *Dictionary of American Biography* notes that "Mrs. Willard proved to her entire satisfaction that young ladies were able to master such subjects as mathematics and philosophy and not lose their health, refinement or charm."

In 1818, she released a plan for the improvement of female education, which has been called the "Magna Carta of higher education of women in America." She appealed for state aid in funding schools for girls and asked that women be given the same educational opportunities as men, and she outlined a course of study which was more extensive than anyone had ever before proposed. Mrs. Willard wrote that "education should seek to bring its subjects to the perfection of their moral, intellectual, and physical nature, in order that they may be of the greatest possible use to themselves and others."

From the success of the Middlebury Female Seminary, Mrs. Willard went on to found other schools for women. In 1821 she founded the Troy Female Seminary (now called the Emma Willard School) which became tremendously successful and influential and was looked upon as a model both in the United States and Europe. She trained hundreds of teachers who carried the message of women's education to the South and the West.

The signs bearing the name of Emma Willard are definitely doing more than taking up space. They are a commemoration to one of the most accomplished educators in American history. Now, the next time you walk past the Admissions office, you can realize that it has not always served the purpose of determining which students will come to Middlebury. It was also once the home of a history-making woman.

The Shrubs that Be

Buildings and Grounds Beautifies Campus

By Dawn Marie Cagley

Once again Spring has come to Middlebury, or at least, we *hope* that Spring is at last here. As one walks across the beautiful campus, one sees the long awaited signs of Spring: there are buds on the trees, birds in the air, flowers in the field, and students on the lawn. Apparent everywhere is evidence of the improvement efforts of those silent workers, the men at buildings and grounds.

In the midst of an ongoing process under the direction of Tim Bouton, the grounds gardner for Middlebury College, the men at B&G are working to beautify the campus. Although there is no major plan, Bouton hopes to enrich the appearance of the grounds through the addition of new and unusual plants and trees.

Trees are often given to the college as gifts from alumni; with each new purchase of trees, the college seeks to introduce to the campus variations of trees that are not native to Vermont. Bouton often seeks the advice of Randy Landgren, a biology professor who specializes in botany, in order to seek out new species of trees. "I have been given directions to bring in colorful trees," Mr. Bouton says.

Although the college has no written plans for the expansion of the foliage here at Middlebury, Bouton stresses the importance of the new trees for traffic control and overall beautification of the college. By placing trees in the area behind Forest, where graduation ceremonies are held, they hope that the area will be more pleasing to future graduates.

Another area of concern is the vista in front of Old Chapel, where there will be no big changes because, Bouton says, Old Chapel is the symbol of the college and should be seen from Route 30 by the outside world.

New Spruce Saplings in front of the Chateau *photo by Jackie Belden*

The Buildings and Grounds crew is working to define clearly the boundaries of the college so that there is no confusion; they want "to develop and define the borders of the college."

Buildings and Grounds is trying slowly to develop a quadrant system that emphasizes not only the addition of trees to outline the quads and provide shady areas, but also the open spaces without trees that allow students to play frisbee and sun themselves. By lining the walkways, B&G is able to direct traffic flow in order to prevent general wear and tear on the lawns. Although it is difficult, Bouton and his crew are trying to get the landscape of the campus to complement the elegant buildings through the addition of new trees and plants.

Although new trees are being added to the campus, trees are lost each year because of student vandalism and the rugged Vermont winter weather; other trees are lost to disease. The replacement cost of a tree is approximately $100 to $200; this does not include labor wages. The replacement of trees and the introduction of new trees are important in the plans of B&G's endeavor to beautify the college campus.

All the new additions to Middlebury's foliage remind us that trees are an important resource. But even more importantly, in the throes of the last days of this academic year, under the pressures of final exams, one is awed by the beauty of this idyllic campus in Vermont

Winick

(continued from page 6)

games, believe me. At the Art Opening in Johnson last night, I was speaking with a friend of mine who has been dealing with some very serious family problems. But first I thought it important to relate my grievances and worries from the previous evening. She interrupted and assured me in no uncertain terms how trivial my petty difficulties were in comparison to hers, and she was right. I suddenly realized that I had indeed, after only two beers and 24 hours later, lost my perspective. And self-centeredness, my friends, is the one real danger of blind alcohol consumption.

Am I lecturing? I hope not. Thursday night I walked back from the party very slowly and hardly in a straight line. I had acted strangely, toting a teddy bear around, and had become intensely depressed. And alcohol, as we all know, is a depressant. Which means that if you are depressed when you start drinking you will become more depressed. In this sense it is a mood-amplifier. Which means that beer was not going to help me deal with the fact that my number was 433, but heighten the impact upon hearing that I would be living once again in Milliken Hall.

I can do without the depression, really I can. I can do without feeling sick the next morning. So let's hear it for jaundice and all those other diseases that affect our livers. Thank God for mono, that Godsend that helped me realize that haphazard intoxication, alas, just ain't all it's cracked up to be. Last night, with no alternative beverage at the party I attended, I was asked whether or not I would enjoy a beer. "Nah," I said. No superlatives, nothing to gossip about, just a simple "Nah" and some water. Life goes on, we drink Coke, and we smile. Anyway, room draw is hardly the end of the world. And when I start believing it is, then I have some serious thinking to do.

Eric's helpful hints: Know how you feel when you start, 'cause that's how you're gonna wind up. Are there 'right' reasons to drink? Probably not. But I've heard enough lame excuses in this place to make me believe that some are definitely better than others. I'm sorry.

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ARTS

CONCERT REVIEW:

Arlo Guthrie: Music and a Message

By William Livingston

Mead Chapel filling up, aisles a-bustle, big roundish red tour bus parked on blessed College Path (Robison Row?), 4-piece instruments on stage — on racks, racked up on the newly electric pulpit, and the electricity in the air awaiting Arlo Guthrie last Friday night. All too few of us

my favorite music was him alone playing his guttural guitar which croaked like a toad

knew whether to expect the rambling musician, fresh anarchistic sly, or a tour relic unaware of tour stops (even Vermont), singing jaded because he has to.

The former came to sing. Even the early signs hummed with energy. I heard one roadie tell another how psyched Arlo was for the show. And he was *so* good, genuine, excited. I doubt if he can keep that energy level for 200 road dates a year, but it was there Friday.

He has this big, easy presence on stage, real fine and comfortable up there, bigger than I had expected. His hair is gray now — it's a long, frizzy explosion of ashes around a Dylanesque scrubby beard. His voice sounds like Dylan's, too, only clearer. From his stage-easy mixed with an opening night kind of jitter-excitement came a real communication, a feeling out of the crowd, listening, hearing what we responded to, playing with it, responding to us.

The early songs came one after the other: Dylan's "Gates of Eden," a worker's song of Woody Guthrie's (he sighs, regretting that his father's music is still relevant), on to Liz Cotton's "Freight Train"...His band usually played with him, but my favorite music was him alone playing his gutteral guitar which croaked like a toad when he played all sorts of sly-assed blues, hopping over and around the frets of his accoustic. The man is an excellent guitar player.

Arlo Guthrie in concert *photo by Sharon Harper*

The music was fantastic, but it was his rap that did this audience in. His songs roll along with all kinds of talent, but (once the night got older) they often let way to his rap, his stuttering line of thought. It soon seemed like the music gave him time to gather his thoughts, "It's difficult, sometimes, when you're thinkin' with people lookin' at you."

The sly anarchist comes through when Arlo Guthrie relates his stories. And no matter how digressive they become, he ties them together inevitably with cohesive thoughts or songs holding those thoughts. His rap has the sound of an older man who speaks with a satisfaction in his life; Airplane paranoia ("inspiration" back when) drug stories from one who learns by it and moves on, a lot of parent talk, his four kids who want him to get a haircut. They seem to occupy much of his waking time whether he's with them or not.

He's modest about his music: "I was never known for writing great songs, I was known for writing long songs," which is hardly true given the original songs he did sing. He thanked the FBI for his start because not too many folks came to see him early on but the Feds still figured he was involved with drugs or something, so they planted a bunch of narcs to watch him. From that seed germinated state and local narcs all watching each other for drugs, thereby helping this hippie-assed long-hair to a fine career in music. Soon he was packing the joints all over with narcs of one rank or another. He has a talent for turning folks on to the absurdity of things, "the instict to escape is entirely correct."

In any event, his real messages soon came out about needing to recognize the mother, the Earth, and to respect the interconnectedness of things (to quote Gary Snyder). He talked about a friend passing recently and how people aren't just people. When a friend is gone, you can tell. People aren't just people, they're more than that and so is the Earth. Earth is not just a name, a thing. We got to realize how interconnected we all are. Looking across at the student rows in the puritanical pews, the distracted light off their shoulders, all our minds on this calm man's sermon and his message, I had no doubts about what he was saying of responsibility.

After the show (still abuzz with his music in my head) I had room to be impressed by one more side of Arlo Guthrie. When most musicians might collapse into drugs or books or sleep in the tour bus, he broke the stage set and instruments down with the roadies. He didn't hand his equipment over to barely associated hirelings, he knows the phases of a show and involves himself in them all. The MCAB would do well to attract more artists like Arlo Guthrie; he seemed to enjoy the Vermont air.

CONCERT REVIEW:

Sound Investment

photo by Erik Lundberg

Diahann Klein on saxophone

By Kathy Bashant

The seventeen members of The Sound Investment certainly wowed the audience in Johnson's Rehearsal Hall on Wednesday, April 20 with an evening of jazz. Avid observers filled the pit of the hall and also towered above on the third floor to watch the group in action. The six trumpets — Bill Heminway '90, Phoebe Paine '90, Corey Davis '91, Greg Western '91, Diane Lombardi '88, Kim Hoeft '90 (the band's business manager,) three trombones — Todd Olinger '90, Jim MacDowell '89, Mike Meidenbauer (a junior high music teacher,) four saxophones — Paul Carrese '89, Diahann Klein '90, Kitty Manning '91, Alec Smith '91— Stephanie Brown on drums, Kyle Westgard on piano, Mark Robison on the electric bass, and James Feagin on the rhythm guitar, all rocked the building. Everyone was spirited; people could not stop themselves from tapping a finger, moving a foot or a head to the beat of the music.

The Sound Investment was formed in the early seventies and is completely student-run. They have performed in many campus and community events. The group's leader is junior Paul Carrese who is an incredible tenor sax player. When Paul was a freshman, there were twelve seniors in the eighteen member band. In fact, the seniors thought The Sound Investment would never last. But Paul and the band have proved them wrong.

Wednesday night the group was lucky enough to have special guest Robert Stacke from the Twin Cities of Minnesota as both conductor and drummer. Stacke is a professional musician, union player, and leads both a high school and jazz ensemble. He helped the group out last year as well.

A definite highlight of the night was when the group played an original piece, "Thump," composed and arranged by Paul Mazzacano which featured Stacke on drums. A thunderous applause echoed throughout the hall at the conclusion of this fantastic drum concerto.

The evening of jazz began with a familiar favorite of

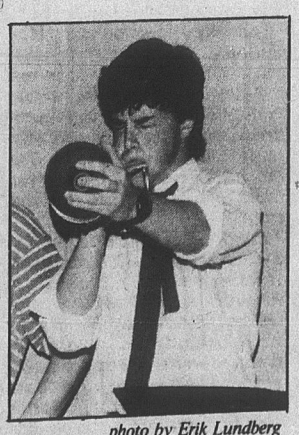


photo by Erik Lundberg

Bill Heminway on trumpet

"Sweet Georgia Brown" with Paul Carrese and Bill Heminway performing solos. Stacke's "yeah" could be heard after the group cut off together perfectly. Other familiar favorites were "Evergreen" which featured Phoebe Paine, who certainly gave Bobby Sheer a run for his money and "Fly Me to the Moon," a standard blues tune.

The group's sextet played between the first and second half of the concert as Paul Carrese, Bill Heminway, Stephanie Brown, Mark Robison, James Feagin, and Kyle Westgard gave the rest

(continued on page 11)

CONCERT REVIEW:

Laura Ludwig

Style and Pizazz in Modern Voice

By Sarah A. Cooper

On March 23 Laura Ludwig '88 (mezzo-soprano) and her accompanist, Patricia Bauman '89, surprised and delighted an audience of about two hundred people in Mead Chapel with her senior recital of very unorthodox music. Then on April 14 the duo performed the same program again in southern Vermont at the Putney School. Creativity and musical talent made Laura's presentation uniquely entertaining.

The recital began with a light but stil relatively conventional group of songs by French composer Francois Poulenc. Each of the short pieces in this group, titled *Le Bestiaire*, described a certain animal in both the words and the music. For example "The Dromedary," which appeared first on the program, opened with descending runs in the lower register of the piano accompaniment, bringing to mind the lumbering motion of a camel's gait. Laura adapted her voice to the music and subject, singing the slow phrases with a deep, rounded quality. Both singer and accompanist altered their mood and intonation for each of the short pieces in the group.

Although the audience recognized and appreciated the versatility of Laura's voice after this first piece, they were thoroughly unprepared for what happened next in Cathy Berberian's *Stripsody*. Laura appeared on stage without her accompanist, placed her sheet music on a stand, took a dainty but dignified sip of water, opened her mouth and let out a jungle yell that would make Tarzan blush. The rest of the piece contained equally shocking and seemingly spontaneous sounds — such as the blooping sound of a dripping faucet and a cry of "It's a bird. It's a plane. It's Superman!" — all of which delighted both audiences. In fact, one little boy at the Middlebury concert could be heard giggling loudly throughout.

Two more pieces especially worth noting were the Spanish *Vida, Vidita, Vidala* by Alberto Binastera, a beautiful folk-type song during which Laura also played hand-held drums, and *Northeast Reservation Lines*, a brand new song which premiered last year at the Carnegie Hall International American Music Competition for Vocalists. Closing the program, *Northeast Reservation Lines* — which consisted of an increasingly garbled, not to mention risque, mock-recorded message asking the caller to please hold — left both audiences laughing with delight. Laura's slinky encore, *Amora* by William Bolcom, was equally well performed and received in both Middlebury and Putney.

The words innovative and unconventional perfectly describe the entire program. Both Laura and Patricia were brilliant, complementing each other with a balance and symmetry even professionals find difficult to attain. But the choice of music for the program, although refreshing and enjoyable, surprised many of the listeners, at least in the more musically traditional atmosphere of the college. Even the recital of works by twentieth-century composers performed by Mary Kruger '89 earlier in the semester seemed classically traditional in comparison to Laura's.

When asked about her choice of repertoire, Laura explained that contemporary music has always intrigued her and that she feels her voice is suited to its performance. That is not to say she dislikes more traditional music, she asserted, it is "just not my bag." Confessing a particular fascination for the work of John Cage (represented by the song *A Flower* in her program), Laura Ludwig enjoys surprising and entertaining audiences with unconventional, often amusing musical selections. And judging from the prolonged applause and grinning faces following each of her recital performances, Laura's unique style is a definite crowd pleaser.

UNKNOWN PLEASURES:

Once upon a post-punk era...

By Chris Cahill

Alright, sit back and listen up, because this week I am starting my column off with a small tale of an influential band of the early eighties.

Once upon a time there was a band named **Bauhaus**. Now this band had its humble beginnings but eventually came to set the standard for intelligent/artsy rock for the eighties. Sort of a combination of Ozzy Osborne (only the macabre sensibilities,) the art-rock of the seventies (the experimental sensibilities,) and a handful of art school degrees (the pretentious sensibilities,) **Bauhaus** was, along with **Joy Division** and others, one of the first bands of the post-punk era. The drone quality was brought to music by these bands in the mode of an artistic appeal to the senses and emotions. To this day, **Bauhaus** and others remain major influences on many of the young bands.

But as time would have it, **Bauhaus** followed the path of so many other bands and eventually split up. Throughout the years they have gone through various and complicated reformings. First they appeared as **Tones on Tail**, a group which pretty much continued in the **Bauhaus** tradition but without the bass player David J. After some two years, **Tones on Tail** split to become **Love and Rockets** featuring the whole of **Bauhaus** minus the lead singer Peter Murphy, who had gone off on his own.

The purpose of this long, convoluted narrative on the band incarnations of these four musicians is to introduce the review of the second album by Peter Murphy, *Love Hysteria* (Beggars Banquet). While **Love and Rockets** are looking to become pop stars, this new album from Murphy finds him discovering a nice intermediary position between pop and more experimental music.

On *Love Hysteria* we find Murphy vacillating between the eighties "art-rock" (if that's a valid title for any type of music) and eighties pop, and although the songs are a bit spotty at times, this is a strong album from Murphy. The question is, what is the future of pop music in the eighties and who will be defining it? Well, if we let Mr. Murphy put more than his two cents in, we may all be better off.

The album opens with the gentle sounds of a vibraphone in "All Night Long" and progresses through many subtle changes until the rocking cover of the Iggy Pop/Bowie "Funtime." Murphy offers a variety of styles but ultimately he sounds best when he doesn't let the beat drop too slow.

Assisting Murphy in the songwriting duties is keyboardist Paul Statham, and this combination produces some incredibly catchy tunes. "All Night Long" slowly envelopes you in aural delight and then carries you along as the beat quickly picks up. Highlighted by the mystical guitar of both this track and the opening track on the second side "Indigo Eyes," Murphy croons away like the best of pop stars while the music packs a definite bite. This bite is the most apparent in the jangling guitar of "Dragnet Drag" a tune so upbeat and fun, that it alone is almost worth the price of admission.

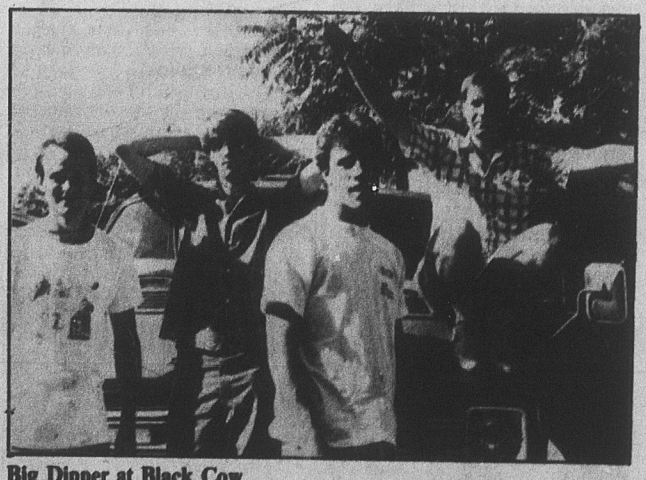
Murphy delves into the realm of psychology, both musically and lyrically, and views it as this generation's omniscient power. In the most **Bauhaus**-esque tune, "Socrates the Python" we are presented with Murphy's view of the blind belief in the intellectuals and the results of this generation's inquiries.

"Belief ain't enough, Belief ain't enough, The Oracle of your age, Points towards the word, Psychologica."

But as Murphy too aims for the psyche in his music, sometimes he comes up short. The two slow ballads, "Time Has Got Nothing to Do With It" and "My Last Two Weeks" have Murphy dropping this challenging type of musical styles, only to sound like a contrived Elton John figure. This type of pop has just been done too often and seems like a strange departure for someone like Murphy who had altered so much in the past.

Although it is a touch uneven, *Love Hysteria* shows that Peter Murphy has the possibility of influencing the course of the future's pop. In his and other's capable hands, the state of music should be in good shape for the coming years.

Big Dipper Rocks Black Cow Cafe



Big Dipper at Black Cow

By Sean Ferguson

On Saturday April 30, the powers that be have seen to it that the Black Cow Cafe be invaded by a well-known Boston band, Big Dipper. No, the name is not the description of any "thing" in particular, they are a band. Not just a band, but one that Jim Sullivan of The Boston Globe calls,"the band that strikes a balance of post-punk smarts and kick-out-the-jams rock 'n roll." Hey...these guys were in the Globe!

That's not all, a rag in New York known as The New York Times said the Big Dippers' sound is "succinct and carefully piled with melodies, their tunes make no concession to pop softness, while keeping pop's awareness of a sharp hook." So what are we talking, another band that no one on this planet outside of their families have heard of? No, no...I don't think so.

Here we have a band that is already midway to the top of contemporary music. These guys aren't hanging out in a basement with a case of Bud, waiting for the phone. No, these clean cut American kids are ready to go where no band has gone before. Look at their picture, could these boys be anything less than good? I mean these guys have all of the makings for a good time written all over their faces.

But what is the moral of this story, I mean why am I, an ardent Boston critic, supporting these guys? They're good! You can dance around, stand on chairs or sit and quietly eat pretzels in the back while these guys do their thing. The fact is, their sound is one that many of the people on this campus will find interesting if not enjoyable.

Last weekend, Right Time started their show, and there were only about fifty people on the floor. But after the third song word had got out, and soon I found myself pinned against the bar. (rough, huh?). You have to get out and experience it. The trades, from CMJ to Rockpool to Billboard, have given these guys the big thumbs up. So it is definitely worth the three dollars admission to see this exciting and innovative band out of Boston.

McCullough Celebration

DANCE REVIEW:
'Diving In' to the Spring Concert

By Caleb Barber

The dance season at Middlebury is almost over, and its passing will also mark the end of McCullough Gym's most recent incarnation as the home of the Dance Department. This past weekend the performance of student choreography showed some of the fine work that has been developed this spring as a dozen dancers and two musicians presented nine new danceworks.

An expecially pleasing feature of this concert was the presence of new blood. Although the dance department will reside in Gifford annex next year (if not the year after as well), there is no

This past weekend, the performance of student choreography showed some of the fine work that has been developed this spring...

doubt that the creativity of the students will not be cramped by their quarters, and a group of skilled underclassmen will form the majority of the veteran student dancers.

A three-part work opened last weekend's concert. *Trilogy for Maria*, choreographed by Claudio Medeiros, was performed by two different soloists: Kikanza Ramsey on Friday evening, and its author on Saturday. Ramsey moved well, but was unable to give emotion to the dance. Due to her soft, floating quality, her dancing lacked an edge in places where she had the opportunity to move with force or intensity. In both performances, however, there was clarity in every section that became emphasized as the dance progressed. This was especially powerful in the final section when the dancer, uttering a religious phrase, appears crouching by a chair, completely winded and barely able to rise. But it is a different thing to be the owner of choreography, and Medeiros was able to show the emotional strength of this piece, as well as the kinetic physical elements that brought out the sweat of the work.

Kathleen Brigham's duet

Kathleen Brigham and Victoria Fischer *photo by Sharon Harper*

Connection, danced with Victoria Fischer, moved with a steady flow as well as a quirkiness built into a motif of turns and long sweeps of the arms. As they danced, they maintained strong inner focuses and it was not until late in the piece that the dancers actually made physical contact, although it was not entirely clear why this connection had to happen. The energies of the dancers could have carried them on their own paths, but the end of the piece had a solid sense of roundness as the dancers wrapped around each other.

Passing Harmonics was one of the two improvisations in the concert, and Matt Brown and Katherine LaSota demonstrated the strong performance qualities they have been developing this year through this technique. Both move with engaging qualities, but it seemed they could not share the space they moved in; as one moved the other was still or slow-moving. Matt Browne's sudden bursts of frenetic and dangerous energy were only matched by LaSota's often concussive contact with him. But when the two made contact one gave their whole body, usually completely covering the other by simply throwing themselves into contact.

Sarah Dumke brought to a conscious level the mental trials of choreographing in *The Talk in My Head*, performed with Liz Ozimek as the inner voice; a device Sarah used to both structure and drive the piece. As Dumke danced, her inner voice distracted her from the task at hand, frustrated and confused her until, drawn in, Ozimek simply observed her movement and finally left her seat to move alongside in unison.

Alex Draper coerced and taunted with his guitar in *Diving In* as Eliza Wilson, Katherine Longstreth and Victoria Fischer (dressed in frivolous striped costumes) bounced and rollicked in this second improvisation. While Draper focused his playing on the dancers, they gestured at both him and the audience, their exchanged looks and careless movement providing a sardonic edge to the atmosphere.

Liz Ozimek's startling work *Restore Order* was a series of stark military images. A figure (Sarah Dumke) appears alone in pale light, but is displaced by four other figures in fatigue pants and white t-shirts who move with dark intensity. The floor patterns and movement phrases suggested field maneuvers and decoration ceremonies, creating weird and disturbing images that are almost Orwellian.

Katherine Longstreth's solo *The Serpent and I* provided a long overdue look at her own style of movement which is quite muscular and fluid. Many images were developed through touch and focus on her own body, and through tall and steady carriage of the body as a unit. It was difficult to establish the meaning behind the images of the solo, though good to see Longstreth standing behind her solo work, which deserves futher development.

Todd Ongaro made bizarre and tremendous noises with a guitar, while Wilson danced beautifully in *In the Trees*. Her long limbs and upside down images created a tentacled effect, and Ongaro's sounds put the audience into the waves, into another world, surrounded by sound and volume. Wilson is a strong solo performer, though at times her lack of focus detracts from the power of her movement. When she is all there, however, she becomes another creature entirely, feeling her way across the stage, tasting her next step before taking it. The connection between sound and movement could have been explored more fully, and it would not have suffered for the extra time of a longer piece. In other words, we wanted to enjoy more of what we were seeing and hearing.

Crystal Sylvester's work in *Secret Sharing* is a paradigm of determination and focus in dance. Sylvester has been through all the phases of finding, clarifying and reasserting a movement theme in this piece, and this work, as well as the many hours of duet rehearsals with her partner, Katherine Longstreth, resulted in a very physically tight and rich conclusion to the concert. The dancers' work in unison surged through the stage space, forging a bond that finally took one into the other's arms and high into the air. (Watch for Sylvester's concert next year, too. It will be one not to be missed.)

This concert was also run by an all-student crew, headed up by Chris Cahill as Lighting Designer and Technical Director. The crew comprised of Melanie Friedlander, Thad Archie and Randy Kapelki provided a seamless flow through the works, and Cahill's lights showed a conviction that supported and gave additonal character to each piece. This concert also marks one of the final appearances (if not the final appearance) of Bryan St. John Schofield as lighting designer and technician in McCullough, although Bryan acted only as an advisor to the crew for this concert. We all thank him for his fine work, and for providing a professional crew for the dance department.

DANCE REVIEW:
Faculty Concert: Our Teachers as Creators

By Pamela Frederick

It is a fascinating thing, the artist and her art. Rarely are we exposed to art in its most pure form — created by, for and of the performer in front of us. When the opportunity arises, it gives us insight into the deepest part of a personality — a part sincere enough and true enough to be shared in performance without self-consciousness.

Rare again is the opportunity to share in the creative work of a professor, someone who we traditionally experience on a formal, superficial level.

The performing arts permit us an intimacy like no other discipline does. We realize that these instructors of ours must create for themselves as well. They teach because they need to share the excitement of making art, the exploration of self, the opportunity for and act of communication. And by teaching, they further encourage themselves to create for the same reasons. It is the uninspired professor who does not experience for himself the joy of creation.

To see a professor work for him or herself, beyond their duties as an instructor, puts faith in our ability to learn from this person. The knowledge we'll gain is not academic as much as it is experiential; a sharing of ideas and thoughts and experiences. The student and the teacher in this case share an interest; they can relate to each other not only on a subject matter, but also on an activity to which they are both dedicated.

The performing arts permits us an intimacy like no other discipline does.

photo by Sharon Harper

On April 15 and 16 we were given the opportunity to view the work of Dance department faculty Andrea Olsen and Penny Campbell. The eight pieces, all choreographed by Olsen and Campbell, were performed by themselves, students Katherine Longstreth, Elizabeth Ozimek, Eliza Wilson, Tomasz Grabski, Bill Waddell, and Theater professor Douglas Sprigg. The concert as a whole was one of great breadth and diversity, artistic interest and enthusiasm.

Andrea Olsen performed three solos which she choreographed herself. In all three, her costume was carefully designed for the piece and created atmosphere and personality in the dances. In *Woman With Glass Jar and Flying Figures* (or *Bedtime Stories for Little Girls*), she appears as a guilty child feigning innocence, possessively clutching a 12-inch tall, 6-inch wide clear glass jar, and perched primly on the edge of a wooden chair. The medeival music, performed by Susan Cook on the harpsichord completed the staid, restrained, formal atmosphere.

Olsen gripped the jar as if it was one of her own organs, leading it over and through her body, while she held it firmly between her hands and never allowed her focus drift from it. It seemed that this stifled child found a release of her emotions through the jar. She let it contain her innermost feelings, and then inverted it, releasing and cleansing. Through this dance of liberation, she freed herself from the things that a young woman is supposed to be — an object — an accessory.

The jar was used for storage, for finding answers in it, for filling and emptying. Finally she no longer needed it, and could dance freely and wildly about the space she had opened up for herself, having been constrained by the small wooden chair for so long.

Penny Campbell truly expressed the excitement and spontaneity of creation in her solo dance piece *Conversations with Michael*, with musician Michael Chorney, who also performs for dance classes at Middlebury and is a member of the band Sundog. The two artists work beautifully together: with awareness and sensitivity for each others performance. Their respect and admiration for each other as artists projects itself into performance, and gives the piece the power and electricity of a duet which is truly shared. It came across as a synthesis of two different personalities, talents and styles, with synchronicity of intention and enthusiasm for the work itself.

Campbell moves like a bird, darting, swooping, playful yet never shy or intimidated. She moves so fast sometimes that you see an afterimage — you see the space where she was.

Campbell and Chorney designed the piece in four parts, each one distinctly

(continued on page 16)

A little history...

By Antoinette von Zelm

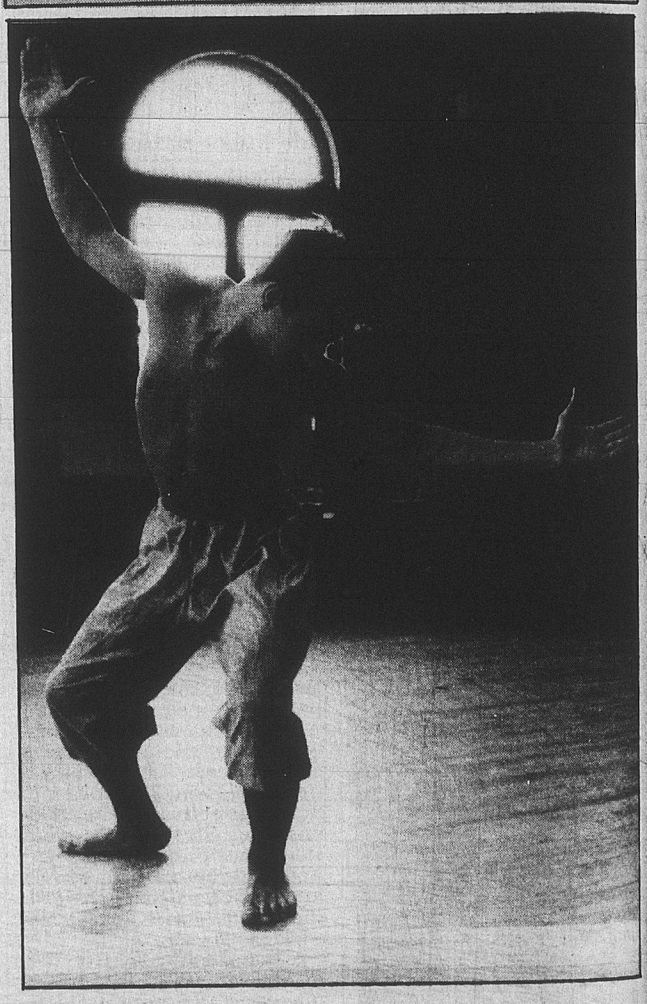
In 1909, Middlebury College President John Thomas faced a serious dilemma. That year, for the first time in Middlebury's history, more women than men had enrolled in the College. Thomas found himself in a tight spot when the General Education Board interpreted this fact to mean that Middlebury intended to become an all-women's school. The Board responded by threatening to withold all funding from the College for the 1909-10 term.

Although President Thomas successfully convinced the Board that Middlebury was dedicated to retaining its co-educational status, he was sufficiently moved by the incident to impress upon trustees the importance of attracting more males to the College. One solution, believed Thomas, would be the addition to the campus of a new indoor athletic facility, long a wish of both the administration and the students. (The only gymnasium on campus was an ill-equipped, generally unused room on the third floor of Painter.) He urged the trustees to allow him to attempt to raise $60,000 for the new gym: "The grave danger immediately in store for Middlebury College is the increasing attendance of women in proportion to men. . .Let us get at that gymnasium, about which we have talked so long, and have something to stir the imagination of the boy, and to take part of the awkwardness and callowness out of him." A new gym would help to ensure the future of the College and would simultaneously lead to the greater well-being of the Middlebury man, Thomas argued. Convinced, the trustees gave him the green light.

Trustee John G. McCullough, who had made his fortune in the railraods and had resided in North Bennington since 1873, agreed to assist Thomas with the fund drive for the gym. He donated $25,000 toward the construction of the gymnasium, a gift to which the Middlebury student body responded with "enthusiasm and joy," surpassing any that Thomas had previously witnessed at the College. By June 1910, McCullough's gift had been matched by the College, as pledged by Thomas. Alumni and students actively supported the drive; the classes of 1910, '11, '12, and '13 donated close to $1000 for the gym. The College looked ahead to McCullough's completion when it made physical education compulsory for freshmen and sophomores in 1910.

Architect M.W. Nicholas Albertson, who had recently designed Pearsons Hall, was commisioned for the gymnasium project. The "colonial style" marble structure was completed in 1912. In May 1912, the Campus described the many functions of the new building. The main floor would serve as a basketball court, an exercise room, and an auditorium. This space would also be used for large banquets. In addition, the building included a stage for

(continued on page 16)



Paul Villani *photo by Sharon Harper*

McCullough Musings

Compiled by Isabelle Bleecker

For most students, McCullough Gym means the frustration of registration or the viewing of a dance performance. During those times it is drastically transformed by tarps, tables, chairs, coffee machines, risers, or lights that mark off a distinct area as "the stage."

For people in the arts at Middlebury, McCullough gym represents much more. It is a flexible space, where one leaves the everyday preoccupations behind and engages in creative work. The space itself, stripped down to the bare essentials of mirrors, barres and instruments, has a certain warmth and inspiration that seems ingrained in the wood after so much time.

I asked some dancers what McCullough meant to them.

'McCullough is the womb of creation at Middlebury College."

Susanna Green '88

"It means home."

Eliza Wilson '90

"McCullough is the encasement of creative energy, knowledge, and comfort. When you're here for 8 hours a day, you have to leave some energy behind and take some with you."

Katherine Longstreth '88

"When you come in you feel included. It's where people and the space are sympathetic, understanding, and honest."

Pamela Frederick '88

"McCullough is a huge space, that it's possible to do anything in."

Pam Vail '91

"It's liberty. I liberated myself here."

Tomasz Grabski '89

'Although I've only been here 8 months, it's strange how attached to the space I've become, and when I'm performing I feel at home."

Kikanza Ramsey '91

"A great discovery. McCullough was the first place at Middlebury where I saw art going on."

Claudio Medeiros '89

"It has a certain casualness but the building itself has a flavor. It's musically wonderful because of the acoustics. Playing sax in there is a dream. It has so many different moods with the time of day."

Michael Chorney

"It means a whole range of things to me, from the pain of work and exhaustion to the peaceful times."

Penny Campbell

"It's gonna be like leaving an old friend, especially the windows at night."

Laird Morgan '88

THEATER REVIEW:

Gravity and Perversity at the Zoo

Cast of "Sexual Perversity in Chicago" *photo by Jackie Belden*

By Marc Hirschfield

The two student productions that played Hepburn Zoo this weekend were quite appropriate for an eager college community heading into springtime in the late 1980's. The plays *Defying Gravity* by Shawn Ryan and *Sexual Perversity in Chicago* by David Mamet worked extremely well together in promoting the themes of animalistic human sexual and love relationships. Underneath the humor that drove each of these one acts was a serious statement concerning the ludicrous state of American males and females in their inability to have "normal" relationships.

In *Defying Gravity*, Shawn Ryan once again revealed his adept play-writing skill by confronting an issue that is prevalent in the mind of most college students — sex. Mr. Ryan, however, did not explore actual sexuality. Rather, he explored what intrigues us: the question of what is the psyche of our potential sexual partner. He also asked why relationships in many instances do not work out.

The setting was immediately familiar — a man and a woman in a dorm room after a date, contemplating their next move. Jennifer Stone did a fine job in her direction of Marc (Spike Kolvenbach) and Kelly (Natalya Baldyga), who portrayed the man and woman caught in this limbo of sexual expectation.

The title *Defying Gravity* may suggest the impossible balance needed for a relationship to work. Ryan manipulated the first part of the play to follow stereotypical circumstances that lead these two into the bed. Marc's monologue before sex and Kelly's after were particularly striking; the audience was permitted in-

The fine chemistry which marked the relationship between Bernie and Danny was hilarious.

spect the psyche of each character and their expectations upon entering this relationship. Ultimately each character's goals were selfish, Marc viewed the woman as an object to be desired by a man, and Kelly sought sex as a statement against the hollowness of the "virgin ideal."

The play ends with a burst of jealousy by Marc because Kelly tells him that she is going on a date. This jealousy is unfounded, and Kelly states it best when she finally says, "We both got what we wanted." How true and how hollow.

The second billing of the night, *Sexual Perversity in Chicago*, or as one viewer conceived it, "Scenes of Perverted Sexuality," was directed in fine form by Eric Winick. The play used a series of quick scenes to follow the escapades of two buddies, Danny Shapiro (Shawn Ryan) and Bernie Litko (Larry Abbandando). It also explored the extent of their disrespect for all females. The fine chemistry which marked the relationship between Bernie and Danny was hilarious.

From the outset we knew that Bernie's disrespect was complete, while Danny saved some face for the men of this world. In the opening scene Bernie gave an incredible monologue about how he was seduced by a college girl who asked him to engage in sado-masochism. From the time Bernie told Danny that she asked him to pour gasoline on her and ignite her, we understood that he was full of bullshit and meaningless sexual advice.

To counteract Bernie's extreme machoism, Mamet introduced two female characters who were roommates. These two women were not meant to represent the norm of society, but to balance out Bernie and Danny's 'perversity.' Whether Deborah (Phoebe Wood) and Joan (Andrea Schaefer) were in search of love was not clear. But each character's motives made up the central themes of this play.

The plot followed the relationship of Danny and Deborah but they were only the dot in the middle of the circle ruled by Bernie's vision of woman, and, to a lesser extent, by Joan's hatred of man. The love Danny and Deborah nurtured seemed very real at times, but whenever Danny was with Bernie there was no place for love — it was a simplistic man's world where sex, or the lack thereof,as in Bernie's case, ruled the brain.

The director did a fine job of orchestrating the overlapping scenes and their sexual intentions, thus creating opposing forces in the central relationship between Bernie and Joan. After a straightforward bedroom scene with Debby and Danny asking each other sexual questions there was an immediate scene change to Joan in a classroom, rebuking her kindergarten kids for playing doctor. Joan was going to call the children's parents because sex is not okay. Her rejection of sex acted as the opposite to Bernie.

One point Mamet may have been making is that there is no such thing as normality. Neither life nor love can be pretty all the time. Bernie's only analysis of Danny's relationship with Debby was that he was pussy-whipped. Lucky for Bernie though there was no way the central relationship could succeed. Debby was even-keeled compared to the other three and once she moved in with Danny it became apparent that their lifestyles would not coalesce. She did not want sex all the time, she sought emotional input from Danny which he simply could not offer; he was too absorbed in his man's world.

Once Danny and Debby broke up, the play returned to the man's world of Bernie and Danny. Debby returned to live with Joan, proving that the men and women cannot co-exist in this small world. The final scene was intensely perverse and equally hilarious. Danny and Bernie were on the beach, analyzing women by the quality of their bodily parts.

Both of these student productions were done with an air of confidence which was pleasing. Directorial choices were not made to confuse us but to enhance the meanings which were set forth straightforwardly by the playwrights.

Acting performances were very fine, particularly that of Abbandando, who conveyed a heartless character. Also, the music by Gene Conklin in *Sexual Perversity* added a nice touch. Sexuality was examined here, and the results were positive for the performance and negative for most young Americans.

Vermont Happenings

Saturday, April 30

-*The Sting*, 7 & 9:30, $2 or $1 w/ID, Dana Aud.

-*Las Madres*--4:30, Twilight Hall

-"Aunt Dan & Lemon", Spring Rep by Wallace Shawn, 8 pm, $2, Wright Theater

-"One Acts", 8 pm, tickets $5-$7, Royall Tyler Theater, UVM

-Encore--8 pm, Grace Congregational Church, Burlington

Sunday, May 1

-Student Recital--private music students, 3 pm, Chateau Grand Salon

-Russian Choir Concert

-Madrigals Concert, 2 pm Barnes Terrace

-Concert--Mozart's Great Mass in C minor, 8 pm $6-$8, St. Paul's Cathedral, Burlington

Monday, May 2

-Electronic Music Concert 7 pm, Johnson Rehearsal Hall

-*Jeanne Dielman*-- 7:30 pm, Twilight Hall

Tuesday, May 3

-Performance Class Recital--perf. of final projects in MU 307, 4:15 pm, Mead Chapel

-The Bitter Tears of Petra von Kant & Nostalgia, 7:30 pm, Twilight Hall

-Mark Tritilio--guitar, noon, The Cathedral Church of St. Paul, bring lunch

Wednesday, May 4

-*Vengeance is Mine*-- Japanese Film, 7:30 pm, Twilight Hall

-Pilobolus Dance Theater, 8 pm, Lyndon Inst. Aud., $12.50-$18.50, for info call 748-2600

Thursday, May 5

-"Virgins A"--new plays by students, 8 pm, $1, Hepburn Zoo, (also Sat.)

Friday, May 5

-"Virgins B"--new plays by students, 8 pm, $1, Hepburn Zoo, (also Sun.)

-*It Happened One Night*-- Clark Gable & Claudette Colbert, 7 & 9:30 pm, $2 or $1 w/ID, Dana Aud.

-Dance Co. of Middlebury The Italian Tour repetoire 8 pm, $3 or $2 w/ID, Wright Theater

-Annual May Festival-- Maypole Dance & Bagpipe Procession, 4 pm Buffet Picnic, 5-7:30 pm, New England Country Dancing--open to public

-Highland Weavers--Irish music and songs, 7 & 9:30 $2.50, Daily Bread Cafe, Richmond, VT

ART OPENING:

Spark of the Original

By Maja Kastler

How does one speak about an art show that makes little impression? Marika Mandych's show at Johnson certainly is not inspiring. Firstly, there is not enough of her work to create a punchy and exciting show. Secondly, the art itself, although it has its moments, rarely goes beyond academic painterly rendition to something more provocative.

Marika's paintings are skillfully worked. She clearly knows how to paint and paint well. Her depiction of the *Branch of Berries* and the *Potted Plant* on the second floor are impressive. She manipulates color schemes with control. The red berries pop out of the work against a cool, hard blue background. The branch's blue shadow, like some mystical personification of the actual object, looms delightfully behind. The potted plant wraps its greens around purple-blue supports, and the entire plant jumps in relief to a stunning orange background. The little ball she paints (the small work at the beginning of the exhibition), is convincingly heavy, in precious greens with a wonderful shadow as carefully depicted as the ball itself, creating an interesting juxtaposition. *The Red Window* is a marvelous study of a eerie window sill, hot and red, with a cool but harmless view.

But this is where, for the most part, the interest in Marika's work ends, for it remains harmless. Her paintings are simply, studies in color and texture of perceivable reality. There is very little of the artist's interpretation or passion present in this series of works. They lack the intellectual and emotional involvement necessary for them to be original and exciting. The works are painted by Marika but one wonders if they represent any part her emotional life. Some of them read as a chore that was accomplished with patience (i.e. the two paintings in the pit); a tribute to patience and not to art.

There are moments, however, where a spark of the original and the passionate makes itself seen. In the piece, the *Green Glass*, a cerebral and brutal red and black design suddenly meets pop-art pinwheel wallpaper within the context of a skewed and provocative perspective. The bright orange background to the green potted plant shows some emotional involvement on Marika's part. Another more exciting piece is *Would You Rather Be A Fish?* where electricity is used to create the effect of light under water, instead of paint. Then there is the strange frog-like creature in one of the drawings in the pit.

Yet these provocative elements are not developed enough in Marika's art; they remain moments within her otherwise uninspired work. She never lets her imagination fly. We only see small traces of it peeping through the conventionality. The emotional involvement necessary to allow her imagination to drive her art is not present. More frogs, Marika, and less plants!!

Floorplan: Exploring Improv

By Isabelle Bleecker

On Wednesday, April 27th, a performance of the work *Floorplan* was given in McCullough Gym. The piece consisted of music and improvisational dance under the direction of Michael Chorney and Penny Campbell, and was experimental in that the audience was asked to move around the space and experience the piece from a variety of perspectives.

Michael Chorney, who is a musician for the dance department, came up with the idea while watching a dance showing which used recorded music. In an interview prior to the performance he said, "I thought of our senses and of how sound fills the space. It's under and above and around the spectator, but the visual perception is limited, so the idea was to create a piece that would force the audience to move and expand their perspective. It was also a great opportunity to join our [his and Penny Campbell's] improvisational techniques."

Chorney originally conceived of the entire score in his head before committing it to paper, and he brought together musicians from both the community and the college. For some he wrote down the music while for others he gave only oral instructions. There was also room for musical improvisation built into the score. Chorney was very pleased with the work of his musicians. He said that from the beginning there was a "good musical connection," and "immediate chemistry and mutual respect" among the band's members. The music itself was written with a feeling for texture and tempo, and with the intent of tailoring the music for each individual musician. It was conceived to function as a vehicle of expression for each musician, rather than to establish musical limits. He called it "free form jazz," and "creative music."

Penny Campbell, director of the seven dancers, said that it was interesting to work with a group that came from such mixed dance backgrounds. They were all from different dance classes, but had had some previous experience with improvisation. The "Ad-Hoc Dance Co.," as they were called on posters, were also given a score which acted as a frame to their group and individual improvisations. They were further instructed to use the space to its maximum potential, and to explore any spaces that they might find intriguing.

In terms of the interaction between the musicians and dancers, as well as the use of the space and audience manipulation, *Floorplan* was an exciting and interesting experiment.

Sound Investment

(continued from page 9)

of the band a quick break. "Summertime" and the old Roger's and Heart favorite "My Funny Valentine" featured the talented soprano Delilah Poupore.

The second half of the program was as dynamic as the first. Diahann Klein, Jim MacDowell, James Feagin, and Stephanie Brown had solos in Antonio Carlos Johim's "No More Blues." The trumpets complemented the soloists by playing their rigorous melody wholeheartedly.

Another selection was the Les Hooper version of "Mr. Casual." This piece showed off the unique personalities and talents of many individual performers in the group. The improvisation was astounding and each performer had their own personal flair. The piece took an unexpected turn when Bill Heminway went across the stage from Mike Meidenbauer and the two began a trumpet/trombone duel. With the rhythm section providing background accompaniment, these two performers caught the attention of the audience as one anticipated the response of the other. The mutes added a humorous element to their question and answer jam session.

The last selection finalized the outstanding performance of The Sound Investment, featuring the captivating Robert Stacke on drums, in Earl William's "Dirty Ole Man." The entire evening of jazz was entertaining for both the performers and the audience. Paul Carrese has been an effective and motivating leader who is looking forward to many successful and enjoyable events in the future.

Correction:
Last week's photo of The Choice was by Beth Whitlock, and last week's photo of The Ghetto Blasters was by Erik Lundberg.

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SPORTS

The one real teacher

By Tim O'Shea

As I grow older and reach my twenty-first birthday, I think back to the times in my life that taught me the most. I remember teachers in schools pounding the themes and words into my head; I think of those camp counselors telling me how to hold a football or do a flip turn or rig a sailboat; and I remember people I've met that have given me advice about their views on how my life should be. But in the end, I return to only one real teacher, one who gave me more schooling in more than I'll ever need. His classroom was our backyard and his tools were very simple, a baseball and two gloves. Out behind my house my father played catch with me and I became aware.

We would finish dinner and out we would go, my two older sisters clamoring for justice as I escaped the clean-up chores, my older brother too content with his high school world to pay much attention. Out we would go, I running ahead to position my back away from the house, my father in front of the hedges. Back and forth we would toss the ball into each other's mitts, the leather thwacking with every catch, every once in a while my father kneeling down in the hedges to retrieve an errant throw.

It was during these times that we would do our talking. Topics would range from stickball to soccer to tennis to football, but baseball never ceased to crowd the conversation.

My father grew up a block away from where we now live, and he grew up an ardent Brooklyn Dodgers fan. He would always speak of Johnny Podres or Carl Erskine or Jackie or Roy as if they were gods my parochial school education had somehow overlooked. I half-expected to find one day a neat little shrine to Dodger Blue in the basement, complete with icons of the diamond deities he so revered. He loved to tell the story of how, sitting in Mass one Sunday morning, he heard the priest, in all earnestness, ask the congregation to pray for Gil Hodges, who was languishing in a horrendous slump, so that God might return the Dodger first baseman to form.

As I listened to those tales of the Dodgers, I realized I must have a team of my own. Tread cautiously, Tim, I told myself. Your father is yards away with a throwable object in his hand, and any slight against his Dodgers might mean a nasty head wound. "Who do you like, Tim. Tell me." He might as well have asked me what I had told Father Higgins in Confession last week. I caught the ball and stared back at him with the most innocent look I could conjure up in such a time of panic. He stood, looking at me, probably thinking of how to best devise a stretch rack in the garage for me, my mother far from my screams, if I uttered anything other than "The Dodgers, Dad." The moment of truth was upon me and I blurted out, fast as I could, "The Mets. I like the Mets." Before I could defend myself from what I was sure was some form of Chinese water torture awaiting me in the kitchen, he smiled. "Oh, super, let's go to a game this weekend. I think Koosman's pitching, or is it Seaver?"

"Seaver," I responded, lobbing the ball back to my dad, the man who had just transformed himself into the greatest man on earth, right in front of my eyes. "Great. I love watching Seaver pitch," he said as a smile broke out on his face. Thank Gil, I thought as I caught the ball, smiling myself, feeling on top of the world.

Orioles make history

By Chris Hiland

Whenever considering sports, or life in general for that matter, remember that the meek shall inherit the earth . Although this may not change the way the Orioles approach the last 143 games of the season, it may clue some of you in on where the losers are going.

I am no less guilty than any one when it comes to ragging on the losers. The security gained from a comment far outweighs the pain that we can't feel. It is inevitable that the Orioles will win a game but the damage has been done. That they gave Cal Ripken Sr. only six games to prove himself surprised me as did the way in which the managerial change itself detracted from the attention Frank Robinson would have received in a normal situation.

What is wrong with the Orioles? Certainly the core of the problem is in the front office, where scouting has been nil for a while now (10 years?). George Ritchie '88, a native Baltimorian himself, attributes the team's problems to a psychological rut. "I think the shakeup early in the season did little to improve the team's outlook," Ritchie commented. "Once Eddie Murray and Cal Ripken, Jr. start hitting well, I think things will begin to look up." Ritchie added, "Don't get me wrong, they aren't going to win the pennant or anything."

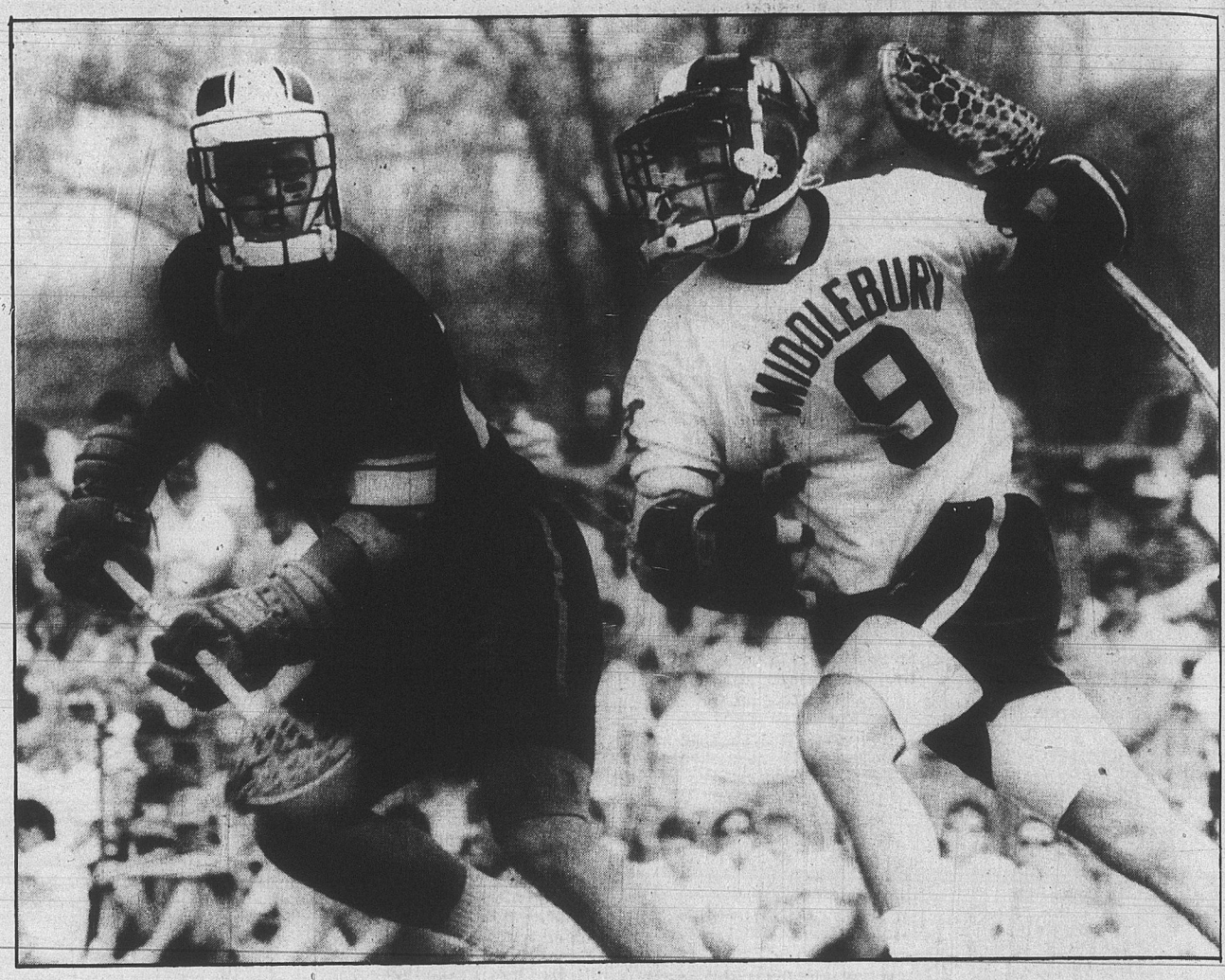
For every Celtics, Yankees, or Edmonton, there are many more Spurs, Kings (take your pick), and Chiefs. I know what it's like to cheer for a losing team until you just can't muster up the enthusiasm. In fact, I've even played on a few of those teams. But just as easily as a team can go from World Champions to basement rats, they can make the opposite trip. Look at the Indians. Last year, despite *Sports Illustrated's* prediction, the Tribe couldn't buy a win. But look at 'em go this year!

It's hard to empathise with a losing team. Perhaps it is so because it is unpleasant. When our team wins, we are jubilant. Continued exposure to such success is a primary cause of the dreaded Masshole syndrome (Birdus Diem.) In fact, when our team loses, we learn more about ourselves. We are forced to face our shortcomings and weaknesses. The feeling of invincibility is a dangerous one, indeed.

And so, it seems, the adage holds true. Through their wisdom and knowledge of defeat, the meek shall inherit the earth. But not the World Series.

Enough of this serious crap, who thinks the Orioles can lose 25 in a row? I do. What the hell, let's go for 30. 40! 50! Oh, well, why not? 0-162!

Men's Lax Wins Two



Senior Scott Seymour has been a scoring sensation for this year's lacrosse team.

By Tom Battelle

The Panther Men's lacrosse team increased their winning streak to four games last week by murdering St. Michael's college in a high scoring game and then outlasting Bowdoin College in a testing match. The two wins increased the Panthers' season record to 8-1, and clearly removed any fears that may have been inflicted on coach Jim Grube by Dartmouth earlier in the season.

In the past, St. Michael's has not threatened Middlebury in lacrosse, and this year's game was no different as the home game proved to be an exciting show of Middlebury finesse rather than a full-fledged battle between opponents. The Panthers went up 3-0 early, denying St. Michaels any glory for the entire first period. When the Knights finally got on the scoreboard in the second period, their lone goal was met by six consecutive Panther blasts through the pipes. James Reilly and Steve Peterson began the thorough domination which lasted the entire match. Each was rewarded with four goals during the game for their efforts. Scott Seymour, Damon White, Nat Saltonstall, James Taylor, and Mike Chorske also converted opportunities for the Panthers. After the game 'Riles' Reilly said to this reporter, "The team is playing sweetly, but total sweetness has yet to be achieved," meaning I believe that the Panther team has not reached its full potential.

The contest with Bowdoin was unsettling for Panther coach Grube despite the win. The Panthers were reminded of the quality of past matches with Bowdoin when they took a trailing view in the game with an early 4-1 deficit. Coach Grube remained calm, however, and was able to change the Middlebury game plan to combat the Bowdoin assault. Switching in the second period from straight man to man defense that slowed the game and took away the Panther speed advantage to a pressure defense and transition offense proved to create just the openness in the game that would benefit the Panthers. With the change in tactics, the Panthers were able to equalize and then take the lead at 5-4 Taylor. However this lead would not stand the duration of the game. Bowdoin countered with two goals in the fourth period, pressure that may have been too much for a less experienced or less hungry squad, but the Panthers rose to the occasion by finishing the game with three more goals to win 8-6. Reilly, Taylor and Damon White were at the scoring ends of the final Panther drives of the game. In assessing the performance of the Panther team after the match, player D. White leveled, "We are pleased with the win, yet we must be ready when we meet them again in the playoffs." Despite the two great wins, the Panthers had to prepare themselves for a tough match at UVM on Wednesday, and they host Tufts on Saturday.

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Women's Lax off to strong start

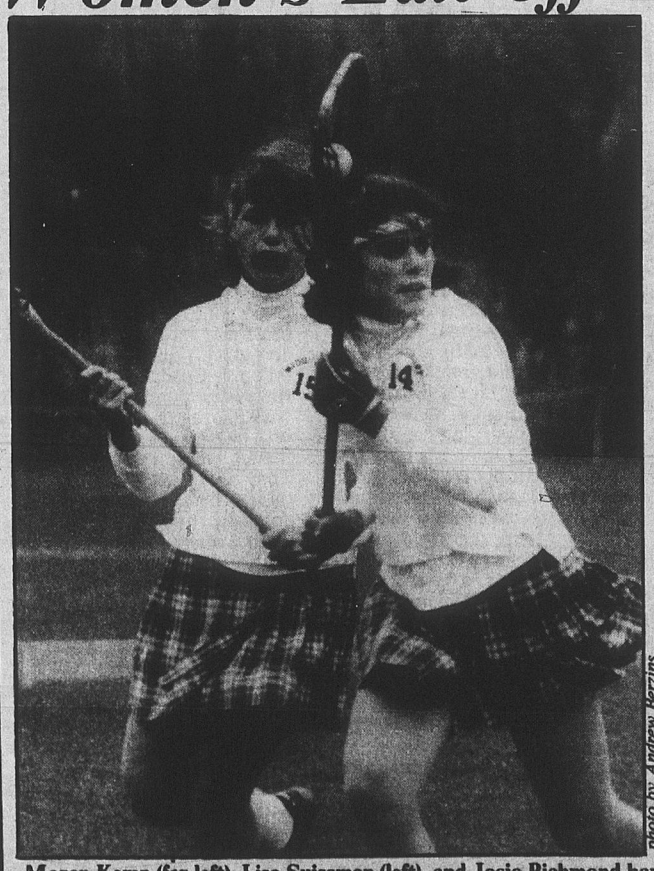

photo by Andrew Berzins

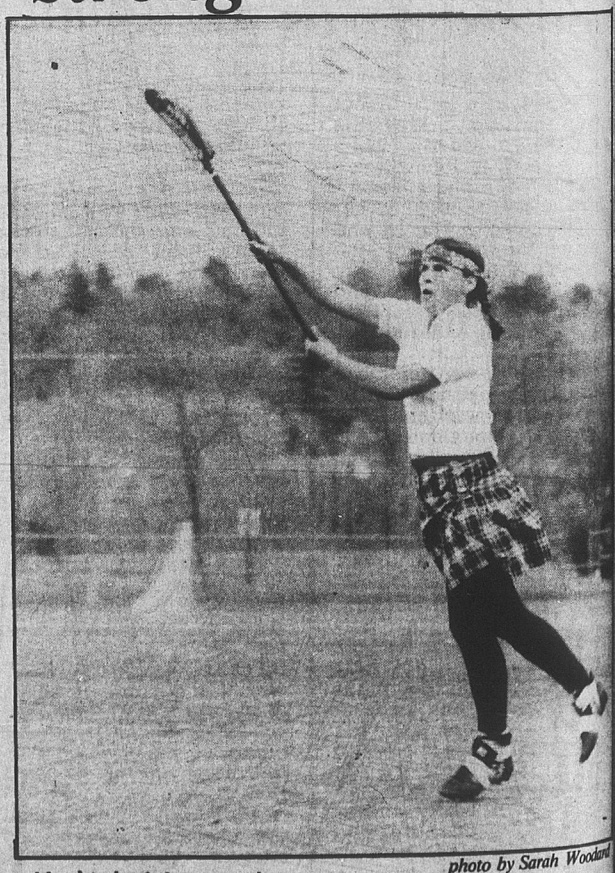

photo by Sarah Woodard

Megan Kemp (far left), Lisa Suissman (left), and Josie Richmond have combined to lead the women's lax team to a 6-2 record.

By College News Service

The Middlebury Women's Lacrosse team is off to a strong start this year with a 6-2 record. The team, led by senior captains Megan Kemp and Josie Richmond, is the strongest coach Missy Hopkinson has led in her ten years at Middlebury. The team, led by an explosive offense and bolstered by a stalwart defense, has set high goals for itself for post-season play.

The team got off to a slow start in Bermuda over spring break with a disappointing loss to defending NIAC champs, Trinity college. Back in Vermont, the Panthers regenerated with two easy wins over Plymouth State College and Skidmore. Unfortunately after these two wins, Middlebury suffered a heartbreaking loss to St. Lawrence with a score of 13-12. Behind the entire game, the Panthers surged late in the second half, only to fall behind in the closing seconds. Kemp led all the scorers with five goals, followed by the Griffith twins, Karen and Marci, each with three. Senior Lisa Suisman, another strong offensive threat, had one goal and two assists.

The Panthers rebounded with a strong win against a surprised Amherst team. Captains Kemp and Richmond led the scoring with 9 and 3 goals respectively. Goalie Jill Danieli anchored the defense with 17 saves, allowing only four goals in the Middlebury net.

The Panthers racked up two more wins over Union, 12-9, and St. Michael's, 20-10 before facing the UVM Catamounts on Tuesday. Having lost to UVM last year, the Panthers spent hours preparing a powerful strategy to counter the Lady Cats. The defensive unit, which has played strongly all year, prevented the UVM attack from taking many threatening shots. The Panthers dominated the game throughout, never falling behind, and finished with a strong 10-7 win.

This weekend the Panthers head to Maine to face two tough opponents in Bates and Bowdoin. Known as a team that can score at will, the Middlebury laxettes hope to avenge their one point losses to both teams last season. The two games this weekend are must wins for the Lady Panthers as a successful performance could earn them invitations to either the ECAC or the NIAC tournament. Middlebury has gone to the NIAC's for the past three years and hopes to do well. With the team on a roll as of late, that prospect looks promising.

Granny Rates Draft

By Jeffrey W. Granatino

The N.F.L. had their annual beef auction this past Sunday, but compared to years past, there was little glitz or fanfare. This was not the year of the Testaverdes or Marinos. Immediate impact type players were at a minimum, but there was still a solid group of talent to pick from. The number one pick had already been signed a week before the draft, as the Atlanta Falcons took Auburn linebacker Audrey Bruce to help bolster their porous defense, so there was no suspense there.

Probably the most glaring aspect to this draft was the absence of any top quarterbacks. In 1983, six Q B 's were taken in the 1st round. This year, the 1st quarterback was not picked until the 3rd round, and that was Chris Chandler of Washington, who went to the Colts.

There was not a whole lot of trading between the teams before or during the draft, but the Kansas City Chiefs and L.A. Raiders did make moves to allow them better draft picks. The Chiefs swapped picks with the Detroit Lions (picks 2 and 3), thus negating an attempt by the Raiders a chance to trade for that spot. Both were coveting Neil Smith, the outstanding defensive end from Nebraska. The Raiders finagled deals which allowed them to stockpile 3 first-round draft choices. They used their 1st pick to draft Heisman Trophy winner Tim Brown from Notre Dame. He will more than fill the void left when the Raiders traded standout receiver Dokie Williams. Their second pick in the 1st round was Terry McDaniel, a highly-regarded DB from Tennessee. He'll definitely put pressure on the aging Lester Hayes. The Raiders' final pick of the round was Scott Davis, a defensive end from Illinois (alma mater of the wonder wimp, Tony Eason). This made it much easier to trade the Raiders' leader in sacks, Sean Jones.

The other notables in the draft included the omission of any offensive skill players among the first 5 picks. Four defensive players and one offensive linemen were chosen before Tim Brown was picked sixth. The Redskins used their first pick (2nd round, 55 overall) to pick Chip Lobmiller, a placekicker from Minnesota. Picking a placekicker that early is a very risky decision when you consider the fact that very few college kickers can adapt to the NFL right away. The last kicker (place kicker or punter) I can remember being someone's 1st pick, would have to have been Ray Guy, who was chosen in the 1st round many years back, by the Raiders. By choosing Lobmiller, the Redskins are showing the league that they are definitely stacked in the talent department and that they feel confident with the players they have.

As to who had the best draft would be a very difficult decision, because at this time everyone looks good on paper. To ask who filled their needs the best would be a far more relevant question. The Falcons got two quality players in Bruce and I B Marcus Cotton from USC. One of the worst defenses last year, the Falcons' defense showed up their deficiencies with these acquisitions. The Chicago Bears picked up three quality players as well. Choosing Brad Muster first, they picked up a running back who is good athletically and also very intelligent. He'll be a great complement to Neil Anderson, a budding superstar himself. In the second round, they picked up Wendell Davis, a WR from LSU as well as Dante Jones, the talented LB from Oklahoma. Both could help out the team immensely. Finally, as much as I hate to say it, the N.Y. Giants attacked their biggest malady, the offensive line. After their Super Bowl season, they fell on hard times last season. Their biggest problem was up front in the offensive trenches. To make up for this, they went out and drafted two of the highest rated offensive linemen in the draft, Eric Moore from Indiana and John "Jumbo" Elliot, out of Michigan.

Those who did little to help their basic needs included the Broncos, Raiders, and Patriots. For two years in a row, the Broncos have lost in the Super Bowl because of being undersized on defense. So, they go out and pick Ted Gregory, a NT from Syracuse. Gregory is a very solid player, but he is not huge by N.F.L. standards. He is also coming off knee surgery and although it was not major, I have to question the Broncos' decision. The Raiders, a team in desperate need of a QB, made no attempt at all to draft one. Although there was not a plethora of talented QB's, there was some that the Raiders could've taken a chance on— i.e. Kerwin Bell from Florida, or Chandler from Washington. The Patriots picked up a very talented player in John Stevens, but the Patriots are already deep in running backs. Their biggest problem is on the defensive line and they ended up passing on defensive linemen such as Michael Dean Perry and Danny Stubbs. They did pick up Tim Goad, a strong noseguard from North Carolina, and a solid linebacker, I just feel they could have helped themselves better by going after more linemen and not worrying as much about their backfield.

So there you have it, a very brief synopsis of the N.F.L. draft. There is bound to be many pleasant surprises as well as some bum picks. There was not the glitz and fanfare that usually accompanies the draft, but there was a solid group of talent to choose from. The big news was the lack of quarterbacks and abundance of solid offensive linemen. Although the immediate impact players were not as prevalent as in years past, this could turn out to be a good draft in the years to come. That is the key phrase to remember, the years ahead. This draft will be able to be judged much better 3-4 years from now and not after just one.

Something totally unrelated to the draft, but I have to say it. Wasn't it beautiful to see the Bruins finally overcome the Canadiens jinx and clearly dominate the Habs. It was also poetic justice to see the Canadiens have to resort to cheap shots and classless actions as they were clearly dominated by the B's. For so long the shoe was on the other foot, as the Canadiens were the better skaters as the Bruins were the Goons. But as Trey Young puts it, hitting and cheap shots do not win games, great skating and good goaltending do, as the Bruins proved last night.

Baseball on a roll

Sophomore Dave Parrot had 5 hits in Middlebury's 28-5 thrashing of Norwich. The Panthers have since won consecutive games over Union and Johnson St. *photo by Fred Beckham*

Track Beats Plattsburgh

By Mark Atwood

The men's and women's Track teams headed north this past Saturday to tackle the Cardinals of Plattsburg State. After a week of rigorous Spring Break practice in Florida, and successful outings earlier in the season at both the Westfield and the Central Connecticut Invitationals, the team was "primed and pumped" according to Quad-Captain Nick Von Moltke. Neither the men nor the women came away disappointed: the women enjoyed a three point victory in a meet that was decided in the very last events, while the men simply dominated the day, as they mauled the Cardinals, 115-35.

The Panthers showed their strength in all three areas of the meet, namely the field events, the sprints, and the distance events. First for the field events. With Quad-Captain Enrique DeLaMata injured, Freshmen SARGE Cunningham and James Meyer had the long jump all to themselves, and the two boy-wonders launched themselves into second and third place; Quad-Captain Marie Bullock was second in the women's long jump. Just to prove how far they can really go, Cunningham and Meyer also swept the men's triple jump, with Freshman Sue Tracy picking up second in the women's. The Panther shot put throwers grunted their way to an easy victory, with Senior Kim Maynard and Freshman Darcy Noss taking second and third for the women, and Von Moltke, Junior Ted Kuzmeskas, and Freshman Goose Gooselin going one-two-three. Tracey and classmate Eileen O'Brien took first and second in the high jump, with Tracy clearing 5 feet 2 inches, a height incidentally taller than Distance Coach Becky Saward. Other highlights in the field events included: Sophomore Jeff Detwiler's monster discus throw, short of the qualifying standard for Nationals by a mere two feet; Senior Chris Summersgill's surprise talents as a javelin thrower; Freshman Mark Flaherty's performance in the men's high jump; and finally Goose Gosselin's first place finish in the pole vault.

The Middlebury sprinters outclocked and outclassed the Cardinals across the board, with the women having tougher competition from Plattsburgh than the men. The men's 4 X 100 Meter Relay team ran tough coming in first out of one in a time of 47.3 seconds. The Panthers looked good in both 100 Meter events — Bullock ran to a second place for the women in 14.8 seconds, and SARGE, with still tons more energy, rocketed to first place for the men in a decent 12.4 seconds. Sophomores Denny Taylor and Pat Mercanton were not too far behind. Freshman Ali Wilson cruised over the 100 M Hurdles to win in 16.7, with Flaherty just five tenths of a second behind. The Midd women had no 100 M Hurdlers, but they did have three entries in the 400 Meters — the "Queens of the Quarter-Mile," as they're known on the team, went one-two-three: Sophomore Maddy Diaz in 61.8 seconds, Freshman Liza Harding in 64, and O'Brien in 71. The Panther men's 400 M runners, also known as the "Queens of the Quarter-Mile," did just as well. Sophomore Ben Marichino, barely missing qualifying for New-Englands, and classmates Alvin Williams and Art McAleer also took first, second, and third. Finally, Junior Jim Clark plowed over the 400 M Hurdles for the win, with Flaherty second, and both the Midd women and the men took first place in the 4 X 400 M Relays.

And in the distance events, again the men ran away with the meet, while the women had a tougher time of it. In the women's 800 Meter run, the top Plattsburgh runner proved to be too much, but the talented Tracy and Co-Freshman Tina Manville cruised to second and third places in 2:26 and 2:30 respectively. In the men's 800, Freshman Jim Nida, the Vomitting Comet, took second in 2:03, with sophomore Andy Kepes, Quad-Captain Mark Atwood, Freshman Phil Bussa, Spearchucker Summersgill, and Neil Whambam all behind. Many people had before the race expected Whambam, a Freshman, to win, but during the race he miscounted his laps, ran one lap too many, and finished last. The women's 1500 Meters was won also by Plattsburgh, but Sophomore Janet Weylman had a strong second place finish in 5:17, with Freshman Janet Witte not far behind. In the men's 1500, Atwood and Nida completely ran away with it, with Atwood letting Nida win in 4:11 and settling for second place in 4:12. Sophomores Steve Fossell and Matt Hardie also ran well in the 1500, as did Whambam. Finally, Freshman Betsy Leighton was second overall in the women's 3000 Meter run in 11:30, and in the men's 5000 Meters, it was "Frisky" Kepes winning in 16:32, with Atwood (16:35) and Von Moltke (16:36) taking second and third.

The team competed Wednesday in the Vermont State Championship meet, and they end their season tomorrow with the NESCAC Championship meet at Williams.

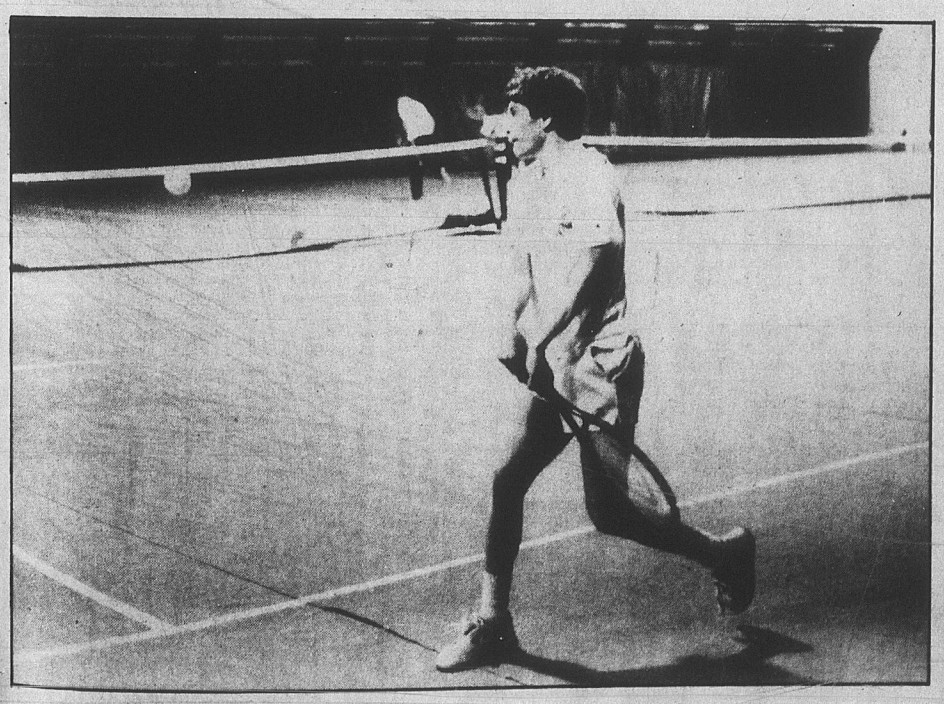

photo by Tina Manville

The men's tennis team has gotten off to a strong start.

What you get back is immeasurable.

Just five hours a week. Just 5% of your income. It's not much to give, to the causes you really care about. But that small investment could change somebody's life. And it's hard to imagine a better return than that.

WRMC-FM 91.7 F.M.

SPECIAL PRODUCTIONS PRESENTS

MONDAY
Best of Broadway.....5-6 p.m
Local Rock Review.....6-7p.m.

WEDNESDAY
German Show.....5-6
Big Band Sound.....5-6

TUESDAY
Tuesday Night Blues.....5-6
Soundscape.....6-7

THURSDAY.....5-6
New Look.....5-7

Ad

LEARN HOW TO JUMP-START A LIFE.

Winter Term Course
In The Soviet Union

January 1989

Informational Meeting
Wednesday
May 4, 1988
4:15 and 7:30 pm

Munroe Faculty lounge

CAMPUS CINEMA
Starts Fri Apr 29
7:00 and 8:45 R
Michael J. Fox
Bright Lights, Big City.
Starts Fri Apr 29
7:00 each eve
Matinee Sat&Sun 2 pm
The Fox and the Hound
Starts Fri Apr 29
8:45 each eve R
RAW
Bargain Nights
Mon and Tues
Bright Lights
Big City,
Raw, Fox & Hound

The Middlebury Campus

Established 1905
Formerly
The Undergraduate
Founded in 1830

April 29, 1988

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Standards for determining Literary Studies canon need refining

Students and faculty involved in the Literary Studies Program disagree as to whether or not the Literary Studies canon needs revision and what those revisions should be if they're needed.

One thing that remains clear among equally vehement and opposed arguments is that standards for defending a canon need to be clarified and settled upon. They need to be defined by those professors directing the program with input from students who have recently completed the program.

That the Literary Studies list is comprised of historically significant works is evident. Yet standards other than the test of "survival through time" should be established for measuring literary merit of a work. Only in this way can we examine contemporary texts and decide reasonably if it's time to reasses the list in a way that may include novels written in the past century.

The openess to debate whether or not Virginia Woolf's *To the Lighthouse* is revolutionary in English literature and if it has influenced the ambition of a significant sector of contemporary authors is necessary. The answer may well be that her impact upon English literature has not yet manifested itself in a way that could include her on a canonical list. Yet we need the freedom to consider contemporary authors in terms of their followers and their historical environment while resisting the temptation to ask, for instance: Is Woolf as great as Shakespeare? There is no common ground between the authors on which to compare them. Authors need to be considered on the issues they address, the styles they employ, the transcendence that their literature achieves, not on concerns that are alien or historically insignificant to their texts.

Literary Studies does not need minorities added to its list because minorities aren't included on the list. It needs willingnesss among all those involved in the Program to make understood and to defend their postition as to why or why not particular works are included on the list. This, of course, would entail and facilitate open discussion concerning revisions in the list.

Ten years ago Japanese literature was not studied at Middlebury College. Now it is. Should it be included in the Program because it's now part of the curriculum here? Or does it get put in the back seat beause around here it came after "the list was full?"

Japanese fits the criteria to be added to the list by the easiest, least polemical criterion: it reflects the language curriculum here. It seems likely that Japanese will enter the Program's curriculum soon.

Now is the time to decide exactly how works will be added and subtracted to the list in order to retain a list students can manage to read in four years.

Then we can consider specific authors in terms of addition or elimination from the list separately from entangling practicalities which often detract attention from the issues at hand.

Bad Rain for a Good Neighbor

Acid rain is back on the front pages — but it's a problem that never went away. A recently released report claimed that acid rain — specifically nitrogen by-products — are responsible for much environmental damage in Atlantic coastal waters. In the same week, the Reagan Administration barred a proposal that would have restricted nitrogen oxide pollution currently causing damage in neigboring Canada.

Canada has long been plagued by acid rain, most of it generated by American mid-western and northeastern industries and power plants. Prevailing winds carry water-based sulphur dioxide and nitrogen oxide pollutants over the border. 10,000 lakes have been destroyed, Canada claims, and 40,000 more are threatened. Said Canadian Prime Minister Brian Mulroney, "If I were a good neighboor, the United States would be upset with me if I were dumping my garbage in your backyard. That's exactly what is happening."

Mulroney will press hard on the acid rain issue throughout his annual visit with President Reagan in Washington. But considering that the Administration rejected the nitrogen oxide proposal on the eve of the visit, things don't look too good.

When President Reagan left Ottawa last year after his turn in Canada, he gave the Canandians promises that he would consider a treaty to limit cross-border acid rain.

Little has been done. Talks have been held on the acid rain question in Geneva, but the U.S. has been recalcitrant, refusing to sign a cross-boundary pollution agreement on the grounds that it has already done more than other countries to reduce both sulphur dioxide and nitrogen oxide pollution.

There's some truth to that. The U.S. has always been at the forefront of automobile emmisions reduction, and progress has been made on reducing industrial pollution.

But past progress is no excuse for stalling. Acid rain continues to be a problem. Leveling off controls doesn't correspond to a leveling off of acid rain production — it will continue to increase, the fish and trees will continue to die.

You'd think that the U.S. could reach an accord with our strongest ally and biggest trading partner. In Europe — where neighbor pollution is an even greater problem — cooperation has been excellent, even between East Bloc and Western countries. Western countries have even offered smog-control equipment to their Communist neighbors.

If they can agree, we must follow.

OPINIONS

Letters to the Editor:

A computer in every room

To the Editor:

We were confused by Antonio De Vegh's article regarding the recent approval of a new computer purchasing program. The article suggests that Dean Emerson and the Education Council have decided to "forgive" future computer loans for students receiving financial aid.

We see several problems with this program. First the college has made a commitment to providing computer access campus-wide expressly for those who do not have a computer. Voter Hall's extensive renovation combined with the updating of the p.c.'s in Battell, Milliken, Sunderland, Munroe, Starr Library and the Science Center should give ample access to the student body. We do not feel that the college should abandon this program.

Secondly, the cost to the college is enormous. Providing easier financial terms to students purchasing computers may be fine, but why forgive the loans to those on financial aid? This program will create a great discrepancy between those receiving financial aid and those who do not qualify for aid but have difficulty funding their education. The end result is that students buying computers will either be on financial aid or capable of buying one without assistance of any sort. Those in the middle will be no better off. Forgiving the loans, moreover, puts a larger burden on the college which seems too strapped to pay its staff a subsistent salary anyway.

Finally, if the college's purpose is to be a marketing agent for Apple Computer, it would be wiser to include the purchase of a computer in tuition. That way every student would buy a computer financed over four years. Upon graduation the computer would be paid in full and the students would assume ownership. Those on financial aid would have part of this included in their financial aid package. This would solve two problems for the college. It would give them a new excuse for hiking tuition every year, as well as providing a replacement goody for the defunct Presidential Scholar Program...the COMPUTER SCHOLAR PROGRAM! Look out, Dartmouth!

Frank Ostrow
Susan Van Dyke
Kimberley Welsh
Diane Meyerhoff

CAT
MIDD
'88
I KNOW I ONLY HAVE $5.00 IN MY BANK ACCOUNT MOM, BUT I HAVE TO GET A COMPUTER- EVERYONE HAS A COMPUTER...
WHAT D'YA MEA
WHAT DO I NEED IT FOR?"- I JUST NEED IT, THAT'S ALL!

Kennedy thanks

To the Editor:

As I watch this school year come to an end, with all of its preparations and separations, I want to offer a public thank you and good bye to all of you who have made this such an enjoyable year for me. Although back in June, when I first came to Middlebury, I had intended to stay for much longer than one year, life has a way of altering our plans. In my case it is literally due to the "life within" that I have resigned my position here as a counselor to devote myself to mothering. I wish to thank all the students whom I have had the privilege of working with for your openness, honesty and courage in approaching your own growth.

To my colleagues Gary, Yonna, Crevan, Edna and everyone in Health Services, I add an additional thanks. You are the most supportive staff with whom I have ever had the opportunity to work. I have appreciated and grown from my experiences here at Middlebury far more than the words of this letter can convey. Thank you for the gifts. I wish for all of you the joy and peace that comes from continued and increasing self-awareness.

Carol Kennedy
Counseling Services

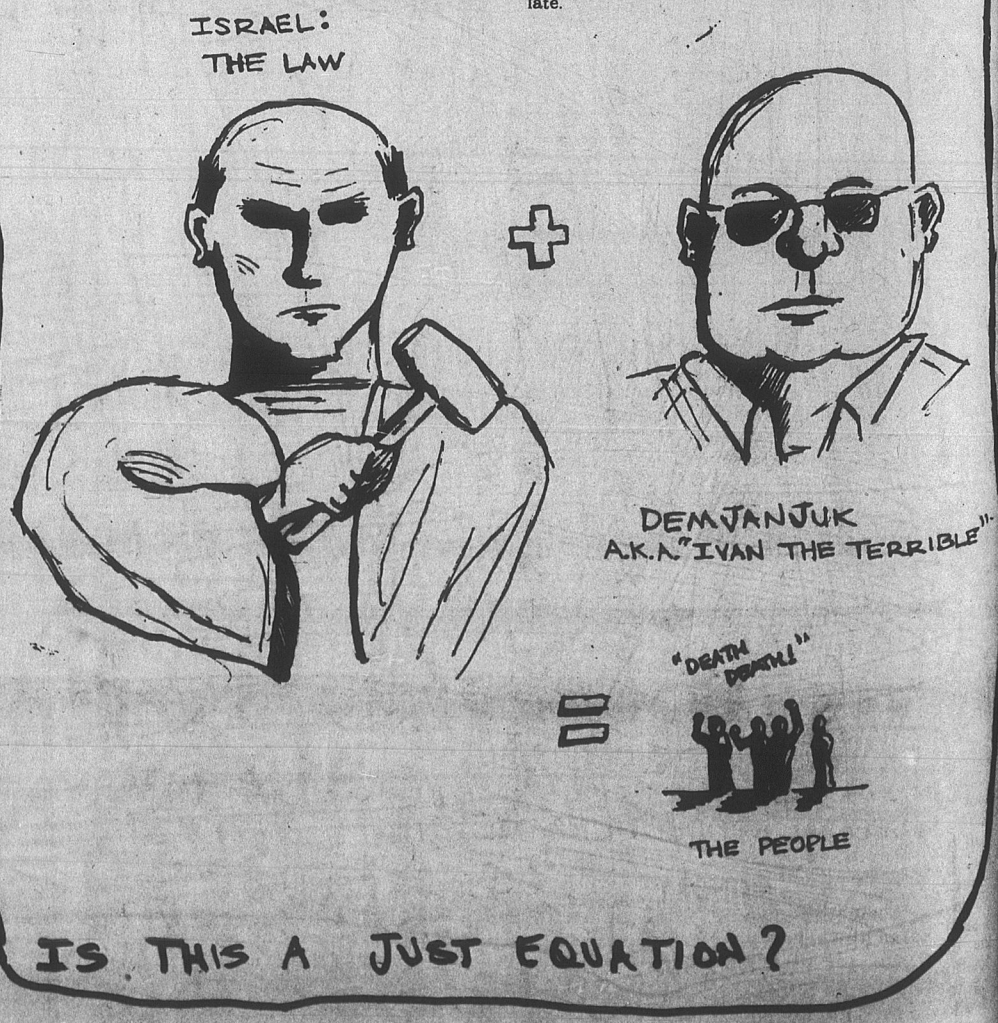
Bilious Yawpings

Seth Richardson and Denny Taylor

John Demajanjuk certainly tested the limits; the murderer and torturer of tens of thousands at Treblinka was known as "Ivan the Terrible." There can be no doubt about the measure of his guilt. The only question left to be addressed concerns his recent sentencing in Jerusalem, death by hanging. The sentence set off celebration in the court, as spectators chanted "Death! Death! Death!" Demjanjuk has certainly earned his reputation and his conviction; but has he earned death?

Few have ever been executed for crimes more heinous than Demjanjuk has been proved to have committed. The basis for the death penalty, however, needs to be examined in the light of the highest crimes as well as the lowest. Israel has borne itself well under the circumstances; in 40 years Israel has only executed one man, Adolf Eichmann, for any crime. The United States, in comparison, has a colorful history of executing the mentally ill, minors and "undesirables" in general. The U.S.' role in this particular affair is fairly noxious as well: Demjanjuk was fingered as a death camp guard as early as 1976. But Israel still has the opportunity to present a relatively clean slate.

The death penalty has been shown to have no effect as a deterrent to crime. Can we expect it to be a deterrent to Crimes Against Humanity? There is no way in which the world will be improved by Demjanjuk's execution; murder will always be a desperate and barbaric method of dealing with any form of crime. The judges, the lawyers, the spectators all observed that only God could possibly formulate an appropriate punishment. "But it's okay," they seemed to say, "we'll do our best to match it." Without a moral reason for the death penalty, even where Demjanjuk is concerned, how can the world help but to view this sentence as an exercise in revenge? If Israel were able to refrain from the death sentence in Demjanjuk's appeal, it might be able to send a message to the world about the death penalty. The extremity of the case will have no bearing on the relatively good record of the Israeli stand on the death penalty— until it is too late.



Last Thoughts: part one

What Happened to Rhetoric? (Take a Spencer class)

By Eric Gravley

In this age of the Great Communicator, we realize that presentation of an idea is often more important than the substance of an idea,i.e. "it's not what you say, but how you say it." I point to the success at the polls of Jesse Jackson and Pat Robertson, as well as of Cicero, to emphasize the importance of rhetoric. It is a skill we need today.

But do we learn rhetoric as part of our education? We used to in Cicero's day. But somewhere along the way speech dropped out of the educator's handbook. Middlebury could lead the way back to rhetoric. How? First, both professors and students can help by frowning on familiar verbal failures like the following:

1. "It just seems that, well, you know, it's like when you try to, kind of, interpret this from sort of reality point of view, I mean. . ."
2. Jane begins a long narrative point and decides that instead of looking at people when she speaks she will pick the lint from her sweater.
3. "I don't know, I mean it's like, I don't know. . ."
4. John must respond to a direct question, so he decides his contribution to class discussion will best be made if he mumbles sporadically while doodling on his notebook.

The sad part is that the above is only too true. We must purge this sadness. Our vigilance will only go so far, however. Real change will come through a new curriculum policy, which always sounds heinous, but in this case is more than needed. In this regard, we could all learn from Professor John Spencer, who teaches his history courses with an emphasis on "speaking effectiveness." The Spencer method is simple and useful: think before you speak, look at your listeners, state points clearly, avoid verbal garbage. Such a technique used in classrooms would improve the quality of communication and education at Middlebury.

Student Art in Conspicuous Places

It is a matter of considering a possibility: the quality of life at Middlebury could be improved through display of student art.

Freeman is ugly— I've seen those banners now for four years: they aren't interesting, they weren't to begin with. The walls are no better— concrete surfaces broken by generic canvasses that barely pass for eyesores. If Freeman is the exception, what about the rule? Other dining halls have art on the walls, but it lays there, unnoticed, dentist office art, dead to sight.

I suggest food tastes better when you don't have to look at it, or more positively put, student art in place of no art or dead art in the dining halls can go a long way to make eating more pleasant. We could do the same in other college buildings to make a more attractive environment in general.

But the counter-suggestion: Why not more *Orca* prints, or more trendy Van Gogh and Warhol reproductions? Dead images, all dead.

The student art idea had been proposed before, and it has been rejected. Why? It seems there was a fear that the "uncivilized elements" would react to student art in the same way that they reacted to the Acconci sculpture: by throwing fruit at it.

If we sacrifice the atmosphere of our college and confine student art to Johnson (where no one has to look at it) because we fail to find a way to keep people from throwing their food around like six year olds, then we submit once again to the tyranny of idiocy.

Student art is interesting and inexpensive; it could add life to the numbness of institutional eating. But aside from this argument of beautiful common sense is perhaps a better reason to vote (and it will demand a vote to give students the power to decide the relative ugliness, death, or quality of their environment) for display of student art in the dining halls and elsewhere. Namely, such a change would bring discussion, promote interaction and dialogue, dredge channels for criticism and evaluation, and, if enough people read the Handbook and discovered that college is a place to learn and to be open to new things, especially things made by students, then such a change could perhaps contribute to an environment loosely affiliated with that heinous word *intellectual*.

Staff advocate

To the Editor:

I was very disappointed with President Robison in the April 25 Staff Council meeting. The purpose of the meeting was to discuss the Council's proposal that the College hire a full-time staff advocate.

This is an issue which the Council has been pursuing along with deliberations over a new Staff Council constitution. The need is pressing and immediate, and it cannot wait for the formation of a new Staff Council. At best, it will take some time for the new representatives to get a newly-constituted Staff Council ready to BEGIN to address the issues.

The role of an advocate would be to hear grievances and help individuals find help with their private and personal employment problems. Lingering problems and grievances among staff members have, in fact, posed difficulties in building support for the new Council constitution.

Despite the fact that all seven members of the present Staff Council believe an advocate is essential, the president is not convinced. He doubts that there are a lot of staff members with problems and he seriously questions whether enough individuals would take their problems to a staff advocate to warrant the creation of a full-time position. The president is willing to experiment with the idea to the extent of selecting a part-time advocate from amongst those already employed at the College. After a one-year trial period the decision would be made as to whether or not the experiment should be continued.

Should the president appoint "one of us" already employed here to be the advocate, my fear is that people would be reluctant to come to him/her with their problems, thereby appearing to justify the president's contention that there are few problems and little need for an advocate.

In my opinion, people would be much more likely to entrust their confidence to a new appointee — a fresh, objective, trained person with no prior opinions or prejudgments.

Moreover, the appointment of a real, full-fledged, advocate now, just when staff members are trying to decide how to vote on the constitution, would be the long-awaited, desperately-needed, show of good faith on the part of the administration.

I realize that there are legal reasons why many things cannot be discussed or addressed by the administration at this time, but the advocate is not one of those things. In my view, knowing that staff concerns receive high priority in the administration would do a great deal to bring out the vote for a Staff Council constitution. Without the assurance of a real advocate, will we be able to generate enthusiasm for a constitution which holds out rather tenuous hopes for decidedly long-range reforms?

Dotty Pistorius

Alcohol policy changes

By Steven Becker

Recently I have heard that Dean Emerson is intent on changing certain policies over the coming summer. The idea of changing the rules that govern the student body while the students themselves are on recess seems unusual. There are a number of groups specifically concerned with cooperatively effecting change at Middlebury. To go ahead and alter policy without the participation of the group primarily affected is unfair. Moreover this type of action is an affront to those involved in the mutual process of guiding Middlebury's future.

What Dean Emerson wants to do at Middlebury is make changes that will significantly alter the school that we as students have chosen to attend. I would appreciate it if radical policy change, such as eliminating beer on campus during the week, was postponed until those who have arrived under current policy have graduated. When I'm gone it will pain me to see this type of policy push Middlebury's social life further into decline. However, I would prefer not to attend a school that is trying to model it's social life after M.I.T.

Perhaps what amazes me the most is the lack of a moderate voice in the making of school policy. No one seems to be saying "Hey, our students work hard and they need to be able to play hard. We have a studious, successful lot of students. Let's tackle a different issue for a change." Dean Emerson has taken the safe route, latched onto a crusade that lacks creativity and insight. Who can fault a dean for being concerned with alcohol? However, his plans show no originality or promise. Perhaps it would be more prudent to address the fact that Middlebury graduates tend to assimilate into upper-middle class society as primarily non-wave makers. Certain Middlebury grads of importance have discussed this at length while Dean Emerson is still chasing ideals that faded early this century.

The fact is that Dean Emerson could get his way. He has been put in a position to forge school policy, but the longer I listen the more I am convinced that someone must check the course of his vision before the Middlebury College so many of us love is sapped of the atmosphere that endeared us to it.

HER TURN

From here to eternity

By Kirsten Keppel

On a list of Middlebury's top ten best and worst, its location would rank first in both categories. This is already an established Campus fact, but it's worth thinking about to appreciate one more time the *uniqueness* (love that word) of our Green Mountain setting. There is much to learn from being pleasantly secluded in the middle of nowhere.

Middlebury's location has intrigued me ever since I heard about it in the sedate suburbs of bustling Washington, D.C., a city that touts itself daily as being "the most important city in the world." It does something to an inhabitant to wake up every morning and be congratulated by the radio for banking "at the most important bank in the most important city in the world." Perhaps that's why location and a sense of place figure strongly in my perceptions of Middlebury. Like Mark Twain, I like to think that I never let my Middlebury schooling get in the way of my Middlebury education.

That's why my vocabulary has grown since I've come here to include the words "access" and "transportation." Let's be honest: Middlebury has little of both, but for the industrious hard-working hellbent on getting somewhere soul, arriving in and leaving Middlebury are certainly totally possible.

If you have all day and a little bit of tomorrow for good measure.

One viable way for those not in possession of a Motor Vehicle is the bus. The New England bus systems are a geographical phenomenon. They're almost metaphysical: there in theory but never really definitely present. And when they are there, you know you're going to get the grand tour by going the Scenic Route. Another way of saying this is that you know you're going to stop in every little town that exists between here and the next pit stop. The Middlebury catalog is correct in saying that New York is five hours away, Boston four, and Montreal two and a half, but I propose throwing in the bus schedule as well, since that's how the masses of Motor Vehicleless students travel. Then you see that it is actually going to take you seven hours to get to New York, six to Boston, and five to Montreal, and you begin to understand the concept that time is relative— especially to speed. So there's your reason to skip physics— just hop on a bus and you'll learn your lesson.

Some of these names of the bus companies are such a riot. I'll never forget when my friend at Smith told me I could pick up the Peter Pan bus in Boston to get to Northampton. "Yeah, right, Val," I said, "and then we all go riding off to Never-never land, right?"

But to my surprise, there really is a Peter Pan bus company and lots of Peter Pan passengers who use it without cracking a smile or giving a Tinkerbell grin. The Peter Pan bus company is alive and well and thriving down in the Never-never land of Massachusetts without my out-of-state wisecracks or sarcasm.

I've had really wonderful, stretching experiences in-state and out with the Vermont Transit bus though— intellectually and metaphysically. For some reason I always get into deep intellectual conversations with the drivers, and sometimes the passengers. Life and learning are too interesting to confine them to a Middlebury classroom. From the Vermont Transit bus I've been enlightened on everything from religion to the advantages and disadvantages of urban and rural life to the merits of the town meeting system to development in Vermont to the real meaning of the word "flatlander." I also have pen pals now from Florida, New York, and Birmingham, England. Score one for Middlebury's pride in its international dimension!

In fact, if you time your trip right you can have your own private coach. This happened to me once when I was the only passenger from Bellows Falls to Rutland. It was definitely metaphysical in that I couldn't quite believe I was the only one there.

The best thing about the bus is that it doesn't stretch my budget— except when I use it in conjunction with the airlines. Talk about two different time clocks. The planes from Washington manage to land exactly three minutes before the Vermont Transit buses leave the airport and then I'm stuck for five hours in the airport waiting for the next one. The last time this happened I zoomed off the plane and jumped into a taxi and yelled at the driver to get me to the Burlington bus station PRONTO. A brilliant solution, I thought.

"Where're you headed? Middlebury?" he asked. "Well, if you miss the bus, we go there too, you know."

"I know," I told him, "but my budget doesn't." The one time it had to I had such severe paralysis in my hands from handing over forty bucks that it's been too traumatic to try again. He did get me to the bus station though, in time for me to get my luggage on the wrong bus. The company does treat its passengers like members of the Vermont Transit family, though— my bags were retrieved in Shaftsbury and returned to Burlington without further ado.

So it is true that getting here is half the battle and leaving here is half the fun, and that, as the catalog notes, the College's rural setting exerts a "necessary and pleasantly improvisational quality" to all aspects of life at Middlebury. Since we can't depend on the commercial and transportational delights of the city, a sense of openness and free-floating and democratic tendencies are fostered with regard to logistics, just as the catalog promises.

And I promise you that through Middlebury you will come to understand, like you never could at a university, Charles Dicken's claim that "one always begins to forgive a place as soon as it's left behind." It makes getting there that much more of a victory.

Bon voyage.

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Tires • Batteries
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Brakes • Tune ups

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10% DISCOUNT on parts and labor to students, faculty and staff

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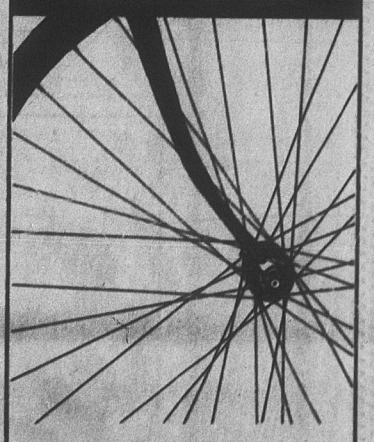

RIDE TO CLASS WITH CLASS

Skihaus
In the ✗ of Middlebury
388-6762

Faculty Concert

(continued from page 10)

separate from each other, with Chorney playing a different instrument in each part. Though his work on the piano was just as exciting, the piece was most interesting when dancer and musician shared the same space, with nothing to separate them physically. In the part called "The Relation of Music and Dance," Campbell first stays behind Chorney who is playing an mbira (or 'thumb piano') with his thumbs, and peeks from behind, ducking and showing just pieces of her body. Campbell continues her antics, bumping into him, rubbing her head against him, playing games while he stands there, doing his job as a musician, trying to ignore her attention-getting schemes and occasionally flashing her looks of curiosity and disbelief.

The two have a great sense of humor together and it's obvious that they find each other entertaining. The audience can sense this immediately. The feeling creates a warm, friendly, comfortable atmosphere — making the viewer more receptive, more willing to accept and absorb the act of creation.

The final piece was an improvisational duet between Olsen and Campbell. Each seemed to play a distinct role in their relationship, with Campbell being stability and calmness for Olsen's rather neurotic energy. Olsen would take her emotions out on Campbell who would absorb and deal with them.

It was evident that their interaction on stage was rooted in a very strong, supportive connection off the stage. Their intimacy gave the piece its strength and meaning. These two women obviously share much with each other: time, interests, professions, choreography, and friendship.

LAX

(continued from page 12)

in the third period on goals from Saltonstall, Reilly, Seymour, McClennan and Taylor. However this lead would not stand the duration of the game. Bowdoin countered with two goals in the fourth period, pressure that may have been too much for a less experienced or less hungry squad, but the Panthers rose to the occasion by finishing the game with three more goals to win 8-6.

Learn Red Cross CPR.
American Red Cross

History...

(continued from page 10)

college theatre productions, two handball courts, and a room for boxing and wrestling. The Campus gave particular praise to McCullough's "excellent ventilating system."

In 1915, women students at the College convinced the trustees to allow them to use the new gym. They received their own lockers and "shower-bath privileges," though they were required to pay a collective five dollar annual fee. The trustees had authorized the gym in response to the increasing presence of women in higher education and they soon had to review the rules of the gym in order to accommodate the growing participation of women in athletic pursuits. McCullough was truly a "product of its times." Throughout the years, the gym has undergone numerous changes, including the 1963 addition of the Arthur M. Brown pool. The planned transformation of the gym into a student center will be a departure from its original function but a development fully in accord with its history of change.

We need someone with the ambition of an investment banker, the patience of a driving instructor and the optimism of a weatherman.

Peace Corps.

The toughest job you'll ever love.

Ad Council

BY GARRY TRUDEAU

I DON'T KNOW, REV. I KNOW THAT MARRIAGES GO THROUGH PERIODS OF DOLDRUMS, BUT THINGS DON'T SEEM TO BE GETTING ANY BETTER!
4-25
I KEEP THINKING SOMETHING DRAMATIC IS GOING TO HAPPEN, SOME TURN OF EVENTS THAT WILL FORCE THE ISSUE ONE WAY OR THE OTHER!
HI, GUYS! REMEMBER ME?
HUH?
HI, NICOLE!
MIKE?
DING! DING! DING! DING!
SAY HI, MIKE.
GBTrudeau
WHAT ARE YOU GAWKING AT, STRANGER?
NICOLE, YOU... YOU LOOK WONDERFUL!
4-26
THANKS, MIKE, YOU'RE LOOKING PRETTY GOOD YOURSELF! I'M GOING TO GO GET A DRINK. SEE YOU LATER?
OKAY.
WOW...
FORGIVE ME FATHER, I WANT TO SIN.
I DON'T DO FUNERALS.
MIND IF I JOIN YOU, NICOLE?
I WAS HOPING YOU WOULD, MIKE.
4-27
I'M SO GLAD YOU MADE IT BACK FOR THE REUNION. I REALLY MISSED YOU.
ME, TOO, MIKE.
REALLY?
REALLY.
J.J. AND I ARE PRACTICALLY DIVORCED.
WHOA. FAST-FORWARD CITY.
NICOLE, THIS IS SO STRANGE TO BE TALKING TO YOU. I NEVER KNEW HOW TO BEFORE.
WHY'S THAT, MIKE?
4-28
WELL, YOU WERE A BIT INTIMIDATING. AND YOU SAW EVERYTHING IN TERMS OF SEXUAL POLITICS.
I GUESS I DID COME ON A LITTLE STRONG BACK THEN.
NICOLE, I LOVE YOU.
NO, YOU DON'T, BUT I KNOW WHAT YOU MEAN.
WHAT ARE YOU STARING AT, MIKE?
I'M TRYING TO FIGURE OUT WHY YOU LOOK SO DIFFERENT. IT'S YOUR GLASSES! YOU USED TO WEAR GLASSES!
4-29
I NEVER NEEDED THEM, MIKE. THEY WERE PLAIN GLASS. I THOUGHT THEY'D MAKE PEOPLE TAKE ME MORE SERIOUSLY.
NO!
BOY, WE MAY HAVE HAD MORE IN COMMON IN COLLEGE THAN WE THOUGHT. I WONDER WHY WE DIDN'T HAVE THESE FEELINGS FOR EACH OTHER BACK THEN...
YOU WERE A NERD, MIKE.
OH... RIGHT.
I CAN'T BELIEVE HOW GOOD IT IS TO SEE YOU AGAIN, NICOLE...
I FEEL THE SAME WAY, MIKE. WHAT ARE WE GOING TO DO ABOUT IT?
4-30
DO ABOUT IT?
WHAT WOULD YOU THINK OF SPENDING A WEEKEND TOGETHER?
WHAT WOULD I THINK OF... OF...
UH-HUH.
SHE'S WATCHING US, ISN'T SHE?
OH, GOOD. GUILT AT THE VERY THOUGHT.
GBTrudeau

Doonesbury

CLASSIFIED

FOR SALE

Irresistible blue 1986 Nissan Pulsar. A.C., sunroof, Front-wheel drive, great stereo, two new radials, alloy wheels, 5-passenger, 5-speed, only 30,000 miles. Excellent condition. Call Linda at 453-3612.

Rainbow computer (512 k), daisy-wheel printer, FinalWord I, Lotus 1-2-3. Call Brew Baldwin, x5443, 388-4150.

Queen size FUTON — only 6 months old — excellent condition — negotiable price. Call ext. 6527.

9' X 12' beige rug. Good condition. Needs cleaning. $25 or best offer. Call ext. 6770.

Complete stereo system $750, 65 W amp, CD with remote, 10" 3 way speakers. Call 8-3586 or ext. 6683.

IBM Personal Computer includes word processing package and IBM Printer. Contact Chris x7406 or Box 2667.

Going to Colorado? Plane ticket to Denver, Colorado with connection to Aspen. Leaves Burlington May 18. $125 or best offer. Call Erin, ext. 7627.

1977 Blue Ford Grenada. Absolutely must sell . . . because I'm going back to Cali, back to Cali. I will accept *any* reasonable offer! Call ext. 4149 or drop a note in box 4049.

Hand tailored man's 3 piece suit (size 38 or 40 regular) never worn. $75. Call 388-6477 after 5 p.m.

HELP WANTED

"PAID SUMMER INTERNSHIP." Short-term residential treatment center for emotionally-disturbed youth seeks live-in counselors for boys, ages 6 - 18. Training and clinical supervision included, no previous experience required. Employment: June 27 - August 26. For info contact:
Wediko Children's Services, (617) 536-2747, Boston, MA.

Opening for manager at the Undergraduate. Pleas apply with Jim Terhune at Student Activities Office. Position through next year. Apply by May 3, 1988.

Openings for bar and waitstaff at Undergraduate for next year. Please apply with Jim Terhune at Student Activities Office. Apply by May 3, 1988.

FOR RENT

GRADUATION ACCOMODATIONS: House for rent in Sugarbush/Waitsfield Valley. Cozy for 4, comfortable for 20. Contact Matt x7369, Box 3100.

Cornwall — For rent or barter. Small building for summer studio. For quiet and responsible person. Call Andrew at 462-2112.

COMMENCEMENT: We still have several lakefront cottages available for Commencement weekend. Sleep 2-5. Modern kitchens and baths, comfortably furnished, fully equipped except for sheets and towels. 15 minutes to Middlebury. Call 388-7015.

NOTICES

SENIORS
If you are not going to be present at Commencement exercises, be sure to notify Mrs. Rigg in the Dean's Office. Stop by or call 388-3711, ext. 5389.

Senior grade reports will be available in Old Chapel 1st floor Seminar Room on Friday, May 20 from 9 a.m. to 12 noon ONLY. No grade reports will be given out after that time. All debts, fines and Dean's Loans must be paid before grades will be released.

Please be sure to return your senior questionnaire to the Dean of Students Office if you have not done so; spring term activities cards should also be returned to this office.

Room keys mus be returned to the Campus Security Office before you leave. Key refunds will be available at Campus Security during Commencement weekend. There is a $25 fine for keys not returned. Transcripts will not be released until kes are returned or fine is paid. All seniors and guests must be out of their rooms by 10 a.m., Monday, May 23.

All students requesting transcripts to be mailed at the end of the term should be sure that the transcript fee is included with the requests. No transcripts will be mailed for students with outstanding financial obligations to the College. After July 1, 1988 graduates should send transcript requests to the Alumni Records office, Old Chapel 1st floor.

Notice: Evaluation forms must be handed in at Registration for all students (except seniors). If you are an undergraduate who will not be registering for Fall Term courses or a senior who will not pick up your grade report on Friday, May 20, please return the evaluations to Sandy LeGault in Mr. Peterson's Office, 2nd floor, Old Chapel.

REMINDER: Students are required to vacate their dormitory rooms within 24 hours of their last exam. This regulation will be strictly enforced in order that Custodial Services may prepare for the housing of parents during Commencement Weekend. The only students who will be allowed to remain in the dormitories after the deadline are graduating seniors and certain other students who have *written* permission from the Student Activities Office to stay because of involvement in Commencement activities.

NEED YOUR CAR DRIVEN TO CALIFORNIA? I will drive it for you. Safe and experienced cross-country driver. Call me! Colin, ext. 6234.

RIDES OFFERED/WANTED

Ride needed to New York City on May 10/11, and returning to Midd May 14/15. Contact ext. 6973 or Box 4114.

LOST AND FOUND

FOUND: Men's Watch. April 8 at Spanish Club Party. Call ext. 6569.

FOUND: Calculator in Science Library. Stop by to claim it.

WANTED

Looking for a used set of golf clubs. Please call ext. 5529.

PERSONALS

NEED CREDIT? Get a Visa Credit Card with no credit check. Guaranteed! Simple, legal. Plus other credit secrets. Send S.A.S.E. to: Financial Services, Dept. Q1, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

VISA Obtained Easily! Been Turned Down? Bankrupt? No Credit? No Problem! Write Immediately for Details! Financial-Q2, 804 Old Thorsby Road, Clanton, Alabama 35045-2459

NEED MONEY? When Banks Stop . . . We Start . . . No credit checks, collateral or co-signers. For application write: Global, Box 112-Q, Verbena, Alabama 36091-0112. Enclose envelope.

Who is having a concert in his pants??

Middlebury Women's Rugby would like to thank the trainers, the spectators, and the mens rugby club for all their support and cheers on Saturday 16th April. See you at the next home game versus U-VM on 28th April.

Find your center.
Live in it.
Spread your love out from it.
Everywhere. Shine.

Scarlet Fire.

"Every show is an entry in the bible." — D.L.

Shaggettes Internationale — Keep the faith.
— Ville

Hey Babe — I wanted to thank you for a great birthday weekend. Always know that there's a kitten out there that loves you!

To J.D., Mundo, & Farlita,
Can you believe only three weeks left of sophomoriation?? Time is flying and I'm missing you guys already! — Love, Di

Hi Roomie!
This is the last of our series of personals. We've had a great year, but all good things must end. Have a super time in France next year! Don't forget to write! (And maybe I'll send you a care-package!)
Love, Your Roomie

Jennifer H. — Saturday night was amazing. Next time let's try Strawberries and whipped cream . . .

Montreal is NOT the same;
Women's Rugby lost their game.
But we feel good — oh we feel so good (UH!)
And won the keg like good ruggers should
Random Bradors and rum did abound.
We'll ream St. Anne's next time around.
Father figures were laughing hearty,
But remember — this is NOT a cocktail party.

GFK GIMP FOR KING (Get F . . . g Krazy)

Boo —
We made it through another one! Je t'aime de tout mon coeur. Thanks for everything, and I hanker to hunker!
XO KPC

I'm a Stubber
He's a Stubber
She's a Stubber
We are Stubbers
Wouldn't you like to be a Stubber too?
Be a Stubber
Vote for Katherine Stebbins

A peach/looks good/
With lots of fuzz/
But man's no peach/
And never wuz/
Burma shave
This peach is our man!
Peach for King '91!
, no! Crossed signals again. Lawd come take me!

Andy Merlis — You are a god — Oh, to kiss your feet.
Love, Your Groupies.

"FREE" The newest device for sexual compatibility along with an opportunity to earn unlimited income. Order now . . . send $1.00 for postage and handling to: Florida Sands Promotions, P.O. Box 2720 Daytona Beach, FL 32015 and receive newest samples and information.

Academic Computing wishes to thank EQ for helping us reduce paper waste. — Douglas Yoon

We're pow as roomates — and I'm not gracing your funky beach house with my presence, either.

Debbie Gibson for Queen in '92.

CLASSIFIED ADS

. . . To place your classified, fill out this form and drop it in Campus Mail, addressed to Drawer 30, by **Monday at 5 p.m.** Classified ads are free to members of the College community and are limited to 25 words. Others may purchase classified ads at the rate of $ per ad. ***Please print neatly!***

CATEGORY: Personals For Sale Notices/Announcements Help Wanted Other _____

NAME _____ **BOX** _____

The Middlebury Campus
Drawer 30, Middlebury College
Middlebury, Vt. 05753
"Campus – Drawer 30" suffices for items put through Campus mail